

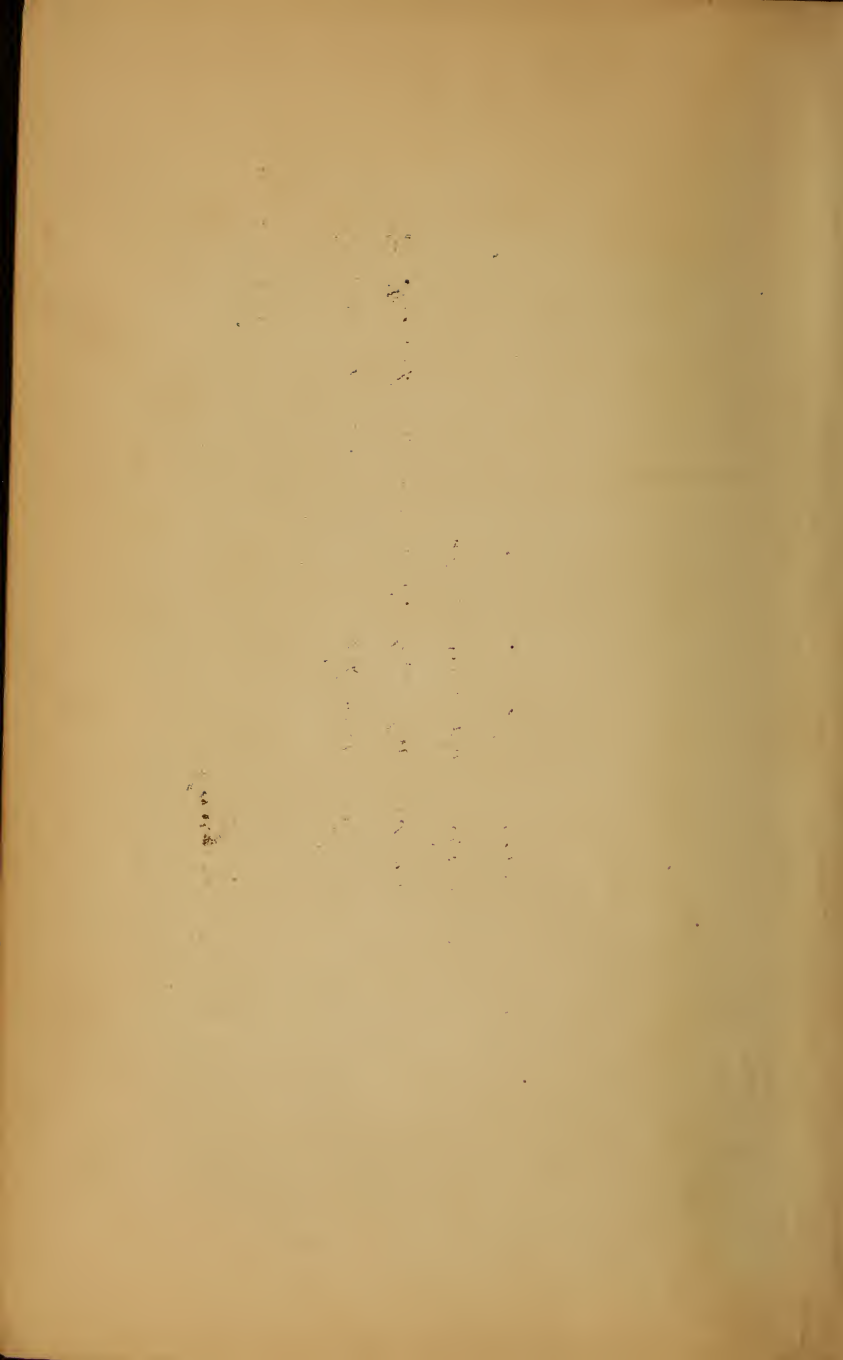
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UNITED STATES OF AMERICA.







A TRACTATE  
ON  
LANGUAGE.

WITH  
OBSERVATIONS ON THE FRENCH TONGUE, EASTERN TONGUES  
AND TIMES,

AND CHAPTERS ON  
LITERAL SYMBOLS, PHILOLOGY AND LETTERS, FIGURES  
OF SPEECH, RHYME, TIME, AND LONGEVITY.

BY  
GORDON WILLOUGHBY JAMES GYLL, ESQ.

OF WRAYSBURY, BUCKS.

MEMBER OF THE ROYAL INSTITUTION OF GREAT BRITAIN.

*SECOND EDITION, AUGMENTED AND REVISED.*

Grammar is refined Logic.

DR. BLAIR.



LONDON:

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## PREFACE TO THE SECOND EDITION.

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ALTHOUGH the writer of this Tractate should consider the preface already prefixed to the first edition of the work sufficient, yet on the appearance of a second edition, some reason might be expected why material changes have been made.

The author admits with regret that the first edition was not so aptly or uniformly adjusted in all its parts as consists with such a subject, and he felt he was capable of imparting to it that *lucidus ordo*, which a too hasty publication had prevented, although the manuscripts had lain by him for many years.

He has deemed it expedient to *recast* entirely the grammatical sections, and having so done, he commits them to the press in the hopeful assurance they may prove acceptable to the reader of a composition which includes a congeries of philosophical and grammatical observations.

The general principles, which are nearly the same as in the former edition, have been further illustrated by the help of some authority from comparatively recent publications, but which had been only cursorily perused by the author of the Tractate, viz. Welsford and Prichard.

Opinions advanced have been fortified, or addenda supplied, which might well find a niche in a treatise on grammatical phenomena.

What the author has derived from the above cited writers relates chiefly to the Sanskrit, and its affinity with the

Celtic race, an Eastern tribe and kindred with those nations who dwell in India, emigrants to the north and south of Europe, and from other tongues flowing from that source ; and wherever he may have been defective in judgment or in aught essential to the enucleation of his subject, he has availed himself of casual suggestions, and has duly acknowledged his tributaries in this work.

A learned author thought it vain to look beyond Gothic for the origin of our language, but had he written in the present age of lingual scrutiny, he had admitted also an oriental fountain.

This work has been styled a *Tractate*, as being in the author's estimation *less* than an elaborate treatise on language, and *more* than an essay. Still, it contains all that is essential to realize the character and object of a book on this extensive theme. With this view it has been entirely remodelled, and some Chapters have been expanded to impart additional interest to what *per se* may be deemed unalluring and arid.

He trusts then that the supplementary matter will not be unacceptable, as bearing due reference to the principal aim of the publication.

The power of Literal Symbols being a constituent part of the wide arch of the ranged empire of language, he has much augmented this section, deducing proofs and illustrations from medals, inscriptions, synoptical tables, and also from a rare publication known as the *Pœcilographia Græca*, a production on Greek contractions published in 1807, and mainly derived from the *Palæographia Græca* of Montfaucon, which was given to the world in 1708. See page 215 of the *Tractate*. This he trusts will be useful to the Student and Philologer.

The Chapters on Fragmentary observations on the French tongue, and on Eastern tongues and times, are

both germane to the subject of language. These he has revised and augmented.

The paper on Figures of Speech has increased a little in bulk, but it has been greatly improved in arrangement and exposition, and he trusts also in validity and importance; uniting phenomena of grammar with the graces of diction, both ancillary to the study of rhetoric.

The Essay on Rhyme is reprinted with a few addenda only, and this the writer thinks may be perused with advantage and profit by those who take interest in rhyming poetry, the offspring of a Gothic parent.

Two short tracts on Time and Longevity, are again annexed, and although the subjects can not be said *strictly* to belong to Language, yet the author deems it not irrelevant to have them appended to his brief essay on Tongues and Times.

That on *Time* gives a *precis* only of some prominent events in bygone ages, and on St. Peter's patrimony at Rome, whilst that on Longevity refers to the duration of life, (both comprising *tellus et humanum genus*) and especially adverting to the ages of learned men and those dedicated to literary and scientific professions.

As far as regards the purely grammatical part which terminates with the chapter on Comparison, all the author solicits is an *ingenuous* consideration of the principles and evidences advanced, every one of which he feels can be amply established, and if grammarians do not concur wholly in the conclusions, he thinks they can not overthrow them. As they have been considered and matured, he hopes readers will judge for themselves, and not merely endorse the opinions of *routineer* proxies. In this conviction the writer desires neither to repeal nor modify them. The character of this work being illustrative, he relies on the verdict of sterling judgment for justification in the necessity for the frequent citations made and testimonies adduced to support positions.

Although some opinions may be considered theories or speculations, yet in a country where erudition is cherished it was not consistent with equity or delicacy that they should have been encountered with a *savage phrenzy*, such as is rarely displayed in a critical Review, on the first edition, whose general reputation is that its *moving principle* seems to be to endeavour to subvert or discourage literature; teeming with *poor* (but innocuous) animadversions in which it delights, having neither inclination, power nor magnanimity to suggest improvement, or recognize merit, humble or exalted.

But while *such* reviews indulge thus indiscriminately, pourtraying sheer obliquity of mind and judgment in lieu of that *manly acumen* to which they pretend, the critics must perceive how much below the dignity of the criticised it is to evince either uneasiness or resentment—both as easily “shaken off as dewdrops from the lion’s mane.”

These labours and excogitations are again confidently delivered to the world, and may it not be considered presumptuous in the author to close his preface in similar sentiments with those which animated one whose analogous yet higher labours were roughly handled in his time, and yet withstood the ordeal, and feeling that in this Tractate something is contributed to language and philology, he dismisses the work with a becoming and dignified tranquillity, “having little to fear or hope from censure or from praise.”

## PREFACE TO THE FIRST EDITION.

---

IN offering the miscellaneous observations contained in the accompanying Tractate, it may be expedient to preface them with only a few lines; and, in adverting to what first led to the investigations of the subject, the author desires to avow that his intention has not been to derogate from others, who have been his pioneers in this path of literature, but to record his own opinions and conclusions, so that if in his humble endeavours a minimum of good is discerned, it may not be lost.

His studious tendencies have been much directed to the pursuit of language; and when he was a member of the University of Oxford he formed an acquaintance with a gentleman of considerable erudition, but not of either University, who had made the English tongue his peculiar care.

For the idea of prosecuting an inquiry and for valuable suggestions on this subject, the author is indebted to this friend of philological literature, who imbued him with a like predilection. The investigations then and subsequently made were diligently considered and matured; and in the course of many verbal and grammatical analyses, he thought (perhaps immaturely) that some occult treasures and recondite truths in philology and grammar were eliminated, and were worthy public consideration.

With diffidence then this work is delivered to the Press, as the result of some research and much solicitude, in which it is endeavoured to point out whence may arise peculiarities and the sources of language, and the rules of grammar.

The author has not attempted largely to dilate on what has been so often before the public; but he has merely



arranged under heads, with examples, what he considered apposite to the subject, without ulterior pretensions.

Nor does he offer this compilation as a derivative treatise on language, which copious subject has been recently undertaken and expounded in profound and laborious works to the satisfaction of the erudite, deducing most of the European tongues and their congeners from a common *fons et origo*, the Celtic ; while the Sanscrit has been sifted and winnowed, its arcana unfolded, and a close analogy, for the scheme of language is analogical and convertible, and an affinity in case, gender and structure, are shewn to exist in all the dialects spoken in many provinces from bound to bound, and from Asia Minor "to the utmost Indian isle Taprobane."

Perhaps these dead languages, Sanscrit or Hebrew, like the first parents, may be styled *fons omnium viventium*, and to it the antique Celtic owes its origin, and its cognates also may be comprised within the Indo-European stock, as shewn by synoptical tables of ancient and modern alphabets.

It is chiefly with the English that this tractate is concerned, and in it the author adverts with deference to certain laws and canons which have been ruled by some who have obtained eminence for their several disquisitions on our mother tongue.

The author trusts to obtain indulgence if he has ventured on extraneous matter in a theme so unattractive, and that the contents bear relation to the subject.

A brief Chapter on the Computation of time since the Christian era has been inserted, which apparently holds little analogy with language, but as numeration was indicated by letters anterior to the adoption of Arabic numerals, it was not deemed irrelevant to notice this use of them, or to advert to a singular application of a certain number which also implies an appellative.

This led to a digression on the mysterious number in the Apocalypse, and proceeds to question and impugn an



assertion made by *a sect* of Christians styled Roman Catholics, as alien from genuine historical fact.

It is also hoped that the Chapters on Figures of Speech and Rhyme, so amply elucidated by Professor Blair, are not misplaced, tending to appreciate and illustrate our national bards, models of poesy and reason, who knew no concord of sweet sounds half so melodious as common sense, and that language and words are the chief creatures of men, and the keys of knowledge.

Verbal philosophy is generally held to be hard and dry as dust; yet in these days of the wide diffusion of polite literature it is not without its intrinsic value.

As in religion what is bones to philosophy is milk to faith; so in philological truths; "and truth like the sun has enlightened human intelligence through every age, and saved it from the darkness both of sophistry and error."

If in some of his etyma or applications the writer may differ from his predecessors in this track of verbal indagation, he feels that good reasons can be assigned for the opinions enunciated, and that in them affiance may be reposed, notwithstanding the objections which may reasonably arise, when submitted to the mental crucible.

He hopes that typographical errata alone may be found. According to modern synthetical and analytical principles there may be advanced what has not been fully considered, so a space is assigned to *substituenda*, which will comprise remarks, and such errors of press, and omissions, and heedless mistakes as shall have eluded circumspection.

Should the miscellany contribute anything to lingual literature, the author will rejoice; and he trusts as a firm friend and attached to science, and as a member of the Royal Institution of Great Britain, he may say without hyperbole or reproof—

J'ai fait un peu de bien, c'est mon meilleur ouvrage.



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## ERRATA.

Page 24, line 9, runs *for* uns.

„ 24, „ 4, had *for* has.

„ 39, „ 27, participle comes in before past.

„ 42, „ 3 & 4, proposition *for* preposition.

„ 54, „ 13, dispensable *for* indispensable.

„ 54, „ 25, a comma after *itur*.

„ 62, „ 10, *rus* *for* *us*.

„ 63, „ 30, ? to come out, and a comma substituted.

„ 79, „ 21, after Regi a semicolon.

„ 117, „ 9, no *for* now.

„ 141, „ 30, more *for* there.

„ 247, „ 1, vowels *for* verbs.

„ 247, „ 2, *prié je* *for* *prie je*.

„ 255, „ 18, and S *for* as Z.

„ 278, „ 4, tenth *for* sixteenth.

„ 288, „ 31, *word* of *omitted*.

„ 319, „ 7, Hyperbaton *for* Hyberbation.

„ 387, „ 3, Llanover *for* Lanover.

matter. If the mute arts like sculpture and painting address themselves to us, how much more wonderful must be the effects of speech, that medium of eloquence, which is the queen of the universe, and the mistress of our wayward affections ; it lends beauty to the sublime, which Longinus defines, an image reflected from the inward greatness of the soul.

Sanskrit, the great source of Oriental literature, especially of the Vedic age, is the parent of almost every dialect from the Persian gulf to the China seas, and is the cradle of human speech, that is, of inflected language, or diction inverted by transposing the prefix ; and from it sprung immediately Greek, Latin and Keltic—Sanskrit is the refined, whilst Prakrit is the natural or unsifted language.

A general collective designation for the Germanic tongues is Gothic, of which all the northern tongues are ramifications. The Frisian is thought to hold the same relation to Dutch that the Anglo-Saxon does to modern English, which it resembles more than any other, and was the language of the Chauci, who dwelt in the extreme north of Germany. Mæso-gothic was the language of the ancient invaders of Rome, and the subjects of Alaric and Totila, *duo fulmina belli* ; the Goths settled in Mæsia temp. Valens about the 4th century, and were converted to Christianity when the Bible was translated into their dialect by Bp. Ulphilas.

The present Jutlanders are held for Danes and not Germans, for in the days of Venerable Bede, who died 735 of our æra, they were the same as the British and the Gaelic.

Galatia is called Κελτική, hence these names are synonymous, and the proper names, Σκυθης, Γητης, Γοθος, Σκιμῆροι, and Cimbri are identical. The modern Galacz on the Danube stream, may be the old Kallatis, as much like Kelt as Galacz is to Galatæ. The Gallic speaking Gothini

who dwelt contiguous to Sarmatia are described as Kelts and Galatæ, while St. Jerome says the language of Galatæ was the same as that of Treves in France.

The etymology may be γαλα lac, milk, and the Arabic *hiat* life, implying a pastoral life. These people were also called Kymeri, Cimmerii, Cimbri.

The British language in Cæsar's time was also Gallic. Proximi Gallis et similes sunt. Sermo haud multum diversus. Tacitus, Agricola. c. xi.

The similitude between Gallic and Latin is shewn in Leo's work, where centenaries of words are given alike in form and meaning.

The Manks is a dialect of Keltie, and is considered to be the purest existing modification of that venerable language, which is scarcely more artificial than the Malay, or those rude languages of the Indian ocean, whose people have no other expedient for expressing plurality than by reduplication of a syllable, denoting excess.

#### CANONS RESPECTING GRAMMATICAL CONSTRUCTION.

1. It is not true that vowels do not sometimes assume the power of consonants, as y and i lapse into consonants, when they impel another vowel, and so become virtually consonants.

Although I have treated of vowels under the chapter on the power of literal symbols, I shall remark here that all vowels are interchangeable. The variety of sounds, which we consider as different from the original sound, is merely a modification of the first oral *a*, for with *a*, we can sound all the vowels, voices or vocal sounds.

All vowels are alike, as will be shewn in the chapter on Philology and letters, but with divers variations for the sake of sound which forms dialects.

In symbolical signification, the letter O, (which seems to be the first vowel from which all others spring, being a

circle produced by the earliest form of the mouth when any utterance is given) means individual or whole.

*A* is a symbol implying *motive*, and is a diphthong, compounded of *o* and *i*, at least in form. The same may be said of *e*, whose symbolical significance denotes *energy*, and is a compound of *a* and *i*, while *u* is also a compounded letter.

2. It is not true that consonants are without sound, for they sound by themselves, as vowels do, and not as their name implies con-sonans or Συμ-φωνα.
3. Or that consonants are interceptions of vowels. The distinction of vowel and consonant is a mere grammatical fiction. In Hebrew and Chinese all words begin with a consonant. The sounding of a consonant does not intercept the voice.

Walker defines a consonant to be an interruption or interception of the effusion of the vocal sound, arising from the application of the organs of speech to each other. They are styled elements, as every articulation derives from them, and in combination they produce words and sentences, the constituents of discourse or στοιχεῖα, elements, from which arise words, and to which are all words reduced. Language is composed of matter and form, the matter being articulate, while the form is its meaning. Hence it is a picture of the universe, where words are as the figure or images of all particulars. The elementary sounds, the origin of all language, are winged as thought, and so are justly styled ἑπεα πτερόεντα.

4. It is not true, that the article in Greek has affinity to the definite article *the* in English. The Greek article denotes only the *gender*, and the English article is the same as the *relatives*, who, that, which, and are all synonymous.
5. Or that the Latin tongue banished the article, or has no article as Hermes asserts. The Latins affixed it to



the noun as Domin-us, which termination is the same as oς, the article and relative also. In fact, all words ending in as, es, is, os, us, um, are the same, mere dialectical varieties. (See Richardson's Dictionary, Section 3,) answering to óς, ἡ, ó. Hence Dominus is not a *pure* substantive, but a concrete, because it coalesces with the article oς, which gives it meaning.

The article *the* is also the relative as *the* man, or man *who*, and was used for it. Ex.: St. Paul was the highest preacher *the* was in holy Church. St. Paul *the* is the highest Lehrer *the* we habbeth inne haelig kirk. Ealle tha *the* hyt gehyrden—all they *who* heard it. Fader ure thu *the* in heofunum eart. Rushworth's Lord's Prayer, A.D. 900. Thaem *the* scyldigat with us—they *who* trespass against us. In Gothic, edited by Junius—atta unser thu in himinam. In Saxon by Marshall—Fæder ure thu *the* eart on heofenum.—In all these instances *the* is the relative *who*, and is used for the Saxon *thaet* or *tha*.

6. It is not true that the article always precedes the subject. Ex.: Virtue is its own reward. Man that is born of a woman. But the *subject* of a proposition in Greek, is always that to which the *article* is prefixed; but there are propositions in which no article is introduced.
7. Or that the euphonic article *an* may not be applied to a word beginning with H aspirated, as an Historian—or may not precede the power of diphthongal *u*, which is *ewe*, as an European; or the h aspirated preceded by *w*, as an wholesome root.
8. Or that the English enunciate the h before the *w*, as in *what*, *when*. Dr. Lowth observes we ought to sound h before the *w*, which is not true. The aspirate should be sunk, and the words *wet* and *whet* be similarly enunciated; but we do not preserve that pronunciation, which gives *h* a power before the *w*.

9. Or that the English genitive *s* is derived from the Saxon *is*; or that the *s* is a contraction of *her* or *his*. *Es* may be a contraction of *is* or *us*, formerly used for plurals, which was *eth* pluralised. Penelope her web was wove by herself. This is the Greek genitive case, which agrees with the Saxon genitive in three of its declensions. It is adopted in modern English, which is a dialect of Saxon, its symbolical signification and notes the efficient cause. The symbol *e* is the origin of all inflection in Greek, Latin and English.
10. Or that he, she, his, her, him, who, whom, whose, were originally confined to rational existences or creation. They were mere attributes of distinction and refer to inanimate objects, and are therefore not masculine nor feminine.
11. Or that when applied to irrational objects they personify these objects. The pronoun *its* is not found in either Testament, instead of the possessive *its*, his and her were used. These words applied to inanimate nature are properties of poetry and rhetoric, and not of grammatical art, as He that pricketh the heart, maketh it to shew *her* knowledge.
12. Or that all nouns are of the third person, except when they are in the apostrophic or vocative case.
13. It is false doctrine to assert that *when* the person is expressed, the verb is of necessity inflected. It is not so, unless the sentence be emphatic. Non far quello in Italian, do not that. Sic et tu facere, do thou likewise. Hermes injudiciously asserts that cases are not derived from prepositions understood, but from the verb's essence, which is not the fact, because *no* verb can govern a case—all regimen is in the preposition. A nominative can not be called a case—it is the substantive *uninflected*, and may be used without a verb. Ex. : The prophets? where are they?

The Lord—he is God. In all inflected languages, personality is determined by the termination, but in a natural language like English, personality is symbolised by its own attribute of specification, and rejects every other.

14. It is not true that a change of person is inadmissible in one and the same period. Ex.: *Paradise Lost*, IV. v. 724. “Thou also mad’st the night,

Maker omnipotent, and thou the day,”

&c. and the following lines.

Virgil uses this license, *Eneid* 10. Having employed *nefas* in the accusative, he then proceeds to use the nominative without any interval,

“*Cæsa manus juvenum fæde, thalamique cruenti.*”

The Greeks did the same as is found in Aristotle, Rhetoric, ἀναγκα ἄγαθα εἶναι τὰδε, in the accusative, and immediately after εὐδαιμονία, &c. in the nominative.

The power of speech is a faculty peculiar to man, but how often do *we* pervert it: grammarians say *we* supplies the place of men. This is not so, it illustrates this rule. It is a figure of rhetoric, a change of person which has a peculiar effect in this passage.

Again in Virgil, “*Terra tremit, fugère feræ.*”

An instance in Spenser reinforces also. He hath his shield redeemed, and forth his sword he draws; where two different tenses are comprised in one sentence.

15. It is unfounded to say that a double nominative is ungrammatical or inelegant, on the contrary it is according to the occasion, which calls the second nominative into being elegant and rhetorical. Sometimes in imitation of other languages the pronoun is suppressed, as, Forasmuch as it hath pleased God, &c. and hath preserved you, &c. Where *he* is omitted with elegance, although the antecedent *God*, is in the oblique case. This omission abounds in Latin—

Ain 'tu te illius invenisse filiam? Inveni et domi est.  
Plautus Epidicus A. v. sc. 2.

16. It is not true that interrogatories are always adequate to ascertain the nominative case, or the subject of a proposition. Sometimes infinitives understood supply the place of the nominative. Misled by this false principle, grammarians have erred. In the natural order of elocution the subject precedes the copula, but when the proposition is interrogative, hypothetical, exclamative or imperative, the subject follows the copula. Authors even in declarative propositions, frequently transpose the subject to diversify the style, which is allowable, provided no ambiguity or obscurity arise from it; but this transposition requires judgment.
17. It is not true that *whom* always follows *than*, where the personal pronoun, if substituted, would be in the nominative case, or that *than* always follows the comparative. Ex.: I am more contented *without* them. Have you more *besides* these? I am less deceived *besides* her. See under Comparisons.
18. Or that lesser and worser were originally comparative: they were employed for less and worse positively, and were used for much and very; as more braver for much braver.

“The Duke of Milan,  
And his more braver daughter.”

Here more is not comparative, but positive.

19. Or that the comparative degree is restricted to two persons; as, more than us all.
20. Or that the positive is not a degree as well as the comparative and superlative, as Hermes asserts. It is applied when equality or inequality are expressed; as, He is as learned as you are.
21. Or that the adjective is improperly termed noun adjective. This term is more philosophical than Dr.

Lowth will admit, and owes its application to the juxtaposition of two substantives: as ox-stall.

22. It is not true that the adjective is of necessity converted into the adverb when it may with more elegance be referred to the subject or object of the proposition, or modify the subject or object. Two adjectives are superior to one, and equivalent to any adverb; as, He was a veray parfit gentil knight.—*Chaucer*.
23. Or that *is*, *was*, *doth*, *does*, and similar terminations were originally restricted to the singular number: as, my people *is* foolish, which is written for *are* foolish. *Th* was not confined to singularity, which Dr. Lowth does not seem to recognise; as, All joy, tranquillity and peace, even for ever, *doth* dwell.
24. It is erroneous that the termination *eth* is restricted exclusively to the solemn style. It is common in old writers *passim* for singular and plural.
25. It is notorious that *be* and *were* are not appropriated exclusively to the so-called subjunctive mood. Ex.: If there *be* but one body of legislators, &c. If there *are* only two, these will want a casting voice.—*Addison*. Here *be* and *are* are reconcileable, and *be* is not in the subjunctive mood; it is the indicative, and is used for variety only. Again, “So much she fears—she *dare* not mourn.”—*Prior*. Her eyes in heaven would through the airy region, &c.; that birds would sing and think it *were* not night.—*Shakspeare*. Here *dare* and *were* are indicative, and not subjunctive.
26. Or that *be*, *were*, *wert*, either are or were ever confined to the pretended subjunctive mood, or are always applied subjunctively.
27. That it is notorious that the English has no moods. Are there any moods in any language? Dr. Lowth says the form constitutes the distinction of moods, and

that in English there is *no* distinction, which implies there is *no* mood in English. Time is not inherent in the verb, and consequently *would* and *should* with all verbs, without exception, might be similarly applied to present and future, as well as to past time. Mood, time, number, person, are no parts of the verbs any more than case, gender, number, person, are parts of the noun. They are the signs of relative ideas made *absolute* by their application. So are particles. Aristotle says the verb is made significant with *time*, ῥήμα ἐστὶ τὸ προσσημαίνον χρόνον. Now time is *not* an essential appendage to the verb.

28. It is notorious, and ought to be inculcated that the verb is, and ever was, restricted by philosophers to the *infinitive*, and that it is, and has been, allowed to be the *first* substantive. That there is no more than *one* part of speech, and not eight parts, as is taught in elementary books. *Esse* is the only part of speech, and is a substantive. The infinitive is used *substantively* in all languages, the *fons et origo linguarum*, and is styled the *verbal noun*. Existence is a universal genus, to which all things at all times may be referred, and the copula expresses the *general genus*, and so is termed a verb substantive.
29. It is notoriety that the present and imperfect tenses are convertible, and by consequence that originally the first form of the verb answered every purpose of communication; and this is found in Greek writers. All difference in tenses is philosophical or imaginary; as I eat, or was eating, love or did love.
30. It is obvious that all the variety of tenses in Greek and all other languages is nothing more than a refinement and modification of the first and primitive form of the verb, invented for the sake of discrimination, although unnecessary in the philosophy of language.



Every grammatical accident may be converted into another, and the sense preserved. The mode of expression depends on the will of the writer.

31. It is untrue that tense and time are synonymous, tense being only the *contraction* of a phrase; it is a concrete, having subject, copula, and predicate.
32. So is it that the designation of time is, or ever was, involved in the verb or participle. Time is and ever has been expressed by a noun or adverb. Time is not an essential appendage to the verb.
33. It is notoriety that the term aorist or indefinite never meant tense that could be applied to, or accompanied with the precise time of the energy, its real signification being unlimited and unrestricted in application. Aorists may be applied to any period, present, past, or future, without the designation of time.
34. It is not true that the conjunction disjunctive (disjunctions, while they connect sentences, disjoin the meaning or set them in opposition) has always an effect contrary to the conjunction copulative. Ex.: "The King nor the Queen were not at all deceived."—*Clarendon*.
35. It is untrue that it is contrary to English analogy to join *have* and *be* to the second, or even the first form of the verb: that is, the present and imperfect tenses in English, which correspond to the historical tenses of other languages and to the two aorists of the Greek; as, I have him *see*. Have to *bin*, is ancient usage. Have I not *be*? That I may *gone*.—*Romance of K. Arthur*. Gif I had *go*—for if I had gone—and now my face may *bin hid*.—*Gower. Conf. Amantis*, B. v. *Be* and *do* were formerly used as participles. For what fyre is such love I can not *sene*, or where becometh it when it is *go*. Here *go* is used for *gone*.

Trust wel that al the conclusions that have *be* founden.—*Chaucer*.

36. It is a mistake or a misprision of terms to say, that *to* placed before the verb is an *exclusive* sign of the infinitive mood, philosophically speaking. It is found before the adjective verbs (bid, dare, read, make, see, hear, feel, act, &c., are so styled).

These verbs are often used without *to*; as dare, defy, swear, go, &c. Bid him run—in every mood, which no grammarian or philosopher can deny. Ex.: I *do* or *to* love, and so through the tense. Do and *to* are identical, for a solution of which see chapter on Do. I dare love, means I dare *to* love. Hence it is the infinitive mood. The particle *to*, now written *too*, is found in *to let*; been *to* hard.

37. The primary verbs, as do, dare, &c., can be omitted before the infinitive mood. Ex.: He not denies it—which they not feel—I hope I not offend.
38. It is not true that two negatives are equivalent to an affirmative. Two negatives affirm with decision, and strengthen the affirmative in Greek and French. The words used *elliptically* for negations in French are *pas* and *point*, but they are not so, deriving from *passus* and *punctum*. Old writers used a double negation; as, Ne appeareth not to hem.—*Sir J. Mandeville*. And Milton says, Nor did they fierce pains *not* feel. *Ne* notes the absence of that *to* which it refers, which abstracted or taken away nothing remains. Not in the least—not at all, are simultaneous phrases.

Negatives cannot express any abstract idea of non-entity, because no such power of abstraction extends to the human mind.

39. It is erroneous that the subject of a proposition, when transposed, becomes the predicate, as Hermes



alleges, to support which position is to maintain that a *part* contains the whole. The predicate and subject are occasionally inverted, but Mr. Harris thought in his *Hermes* that the predicate is the *converse* of the subject by such an inversion, which doctrine is untrue, and has been subverted by Aristotle.

40. Verbs termed neuter, impersonal, or intransitive, do not really exist in language. *Omnis motus, actio aut passio, nihil est medium.* All verbs are active, even *Esse*, which implies motion. Neuter verbs had cases after them, but now they are elegantly suppressed. As I sat *me* down. Je *me* tiens debout. If the energy is confined to the subject, the subject only is expressed, as, I sit, I sleep. All intransitive verbs are neuter, but neuter means neither active nor passive, and if English has no passive, where is the neuter verb? The fact is, verbs are neither active nor passive, but are in a state of rest; and voices import no more than the natural and inverted form of the subject and object for variety.

Abstract ideas, the shadows of reality, are unphilosophical, while signs of tenses may be dispensed with, as hostile to nature and analogy.

The positions advanced in these canons are repeated in the tractate, and are evolved in the chapters assigned to their consideration, to which the reader is referred.

#### ON VERBS.

Verbs for convenience have been grammatically methodized under four species, substantives, attributes, definitives, and connectives.

A verb expresses energy, and all energies are attributes, when the energy is contingent, and not confined to the subject. The third person is not varied, but depends on a verb or participle understood. When we speak intensively, the verb is varied, as *Go*, *Let him go*; but when the verb

is not varied in the third person singular, it is to be considered of the infinitive mood, and governed by a verb understood. Ex. : Unless he wash my feet, he hath no part with me; that is, unless he *doth* wash.

The three forms of a verb are *radical*, the *particle*, as loving, and *participle past*, as loved. The conjunctive form of a verb. Ex. : Were these letters to fail—perhaps it *were* to be wished. It is used for the auxiliary; as What a school has been opened. They affirmed it *were* an injustice.

The auxiliary is joined with other verbs, as may, can, &c. The verbs bid, dare, read, make, see, feel, &c. are similarly used, and are styled *adjective-verbs*.

The *substantive-verb* is, *to be*, *Esse*, to which all are reduced. Verbs, and, of course, all parts of speech, are formed out of nouns, and were nothing but nouns, as the Hebrew evinces, the rudest of all written languages, where the verb has a pronominal termination, which was itself a mere noun. In Armenian the substantive *love* is *ser*, which, combined with the verb, *iem*, I am, makes *ser-iam*, I love or am loving. *E* or *est* is like the *est* in Latin and Greek.

In the Arabic family verbs are composed of a root of two or three letters and a personal pronoun. In the Sanskrit there is a verbal root joined to the substantive-verb. A verb, after all, is only a noun combined with a pronoun. The ancient form is thought to be in *m*, but some think *o*. *Eo* or *ego* is the suffix.

In all Oriental tongues this is the case; and in the learned languages, which derive so immediately from Keltic and Sanskrit, in Dr. Prichard's view of it.

Grammarians say, mixed words, their meaning terminating in themselves, include both action and passion, and admit no object after them, as he stands, sleeps, subsists, &c.; but a verb active must have an agent to act, and an object on which to act. We can not say the house is

building, or the street is watering, as both house and street are incapable of acting, and must have agents to build and water.

The verb to love has been injudiciously introduced as a model of conjugation; being a mental affection, it will not admit all varieties of expression given by grammarians.

Primary verbs, that is, the auxiliary placed before the invariable mood, or participles, mark the tense; as, I do love—did—am teaching. The antecedents mark sometimes a whole sentence; as, I came in time, which is the main business.

Personality is the index of the subject, all other words are accessories; it is the type of the real substance, and other terms are properties belonging to it.

The designation of *time* is not in the province of verbs.

Some verbs are said to be *neuter*, signifying no sort of action, as *sedet*; intransitive, signifying action, but such as do not pass from the agent to any other thing, as *prandere*, to dine, and these become transitive, and as such are not distinguished from active verbs.

Verbs deponent have no active signification, and are taken passively.

A verb is intransitive when the agent and object coincide; as, he walks, &c.

Dr. Lowth styles all intransitives *neuter* verbs, but neuter means neither active nor passive. In this phrase A loves B, we have the energiser, the energy, and the subject, and sometimes the energy keeps within the energiser, and passes to no extraneous subject; as A walks.

It is not infrequently that an intransitive verb assumes the power and activity of transitive, when it admits the same syntax and acquires the same power of government. Virgil applies the verbs *trepidare* and *ardere* in this light, and Horace uses *sudare causas*.

We are taught that active verbs require an accusative

case, while neuters require none. Now transitive verbs have both an active and passive signification, as Scipio conquered Hannibal; that is, Hannibal was conquered by Scipio.

The former is the natural order, and corresponds to the active voice of the Latin; the latter is an inversion, and answers to the passive.

Transitives *may* become intransitive verbs, but intransitives can never become transitives, or be used intransitively.

The English has no passive verb; where then is the neuter? Verbs are neither active nor passive; they are in a state of rest.

Sum and sim were used by the Latins as formatives of the passive voice, joined to the participle past, the tense in the active voice deriving from *eo*—poss—sum.

Most of the Greek verbs had a neutral as well as an active and passive sense, which is oftener expressed by the active than the passive voice.

The Greek middle voice was intended to express *particular* meaning. Doing anything generally was expressed by the active voice, but the middle was used with a distinct reference to the agent.

In fact, what is meant by all these voices is a mere grammatical fiction, importing no more than the natural and inverted form of the subject and object, introduced for the sake of variety. This remark extends from the primeval languages of man to every dialect spoken to this period.

Active verbs are said to become neuter by Hermes; as A knows not how to read, implying deficient energy or attribute.

The Welsh is said to have a passive voice, and Grimm says that the Mæso-Gothic alone of the Teutonic tongues preserves any remains of a passive or middle voice.

We think that verbs auxiliary, neuter, and impersonal, are improper appellations, and hostile to common sense. All verbs vulgarly termed neuter have been, and are still, when occasion requires, used in an active signification. Abstract ideas are improperly so named, and many words are barbarous appellations, alien to nature and analogy. Even signs of tenses ought to be exploded, and verbs impersonal put into the same category with verbs neuter.

*Injuria factum itur*, an injury is about to be done, says A. Gellius, B. x. c. 14, and B. viii. c. 1. This is styled a neuter passive. Again, *Vapulant pueri a præceptore*. The word *vapulo* derives from *ἀπολλυω*—*pereo*, and it means also *doleo-ploro*. The *v* is only the digamma, *Ϝαπόλω*.

We conclude, therefore, that there are no neuter verbs in any language, all are active, even *Esse*. Neuters had cases after them, but now they are elegantly suppressed, as, “I sat *me* down and wept.” “He laid *him* down the lubber fiend.”—*Milton*. *Je me leve; je me tient debout*.

Away then with verbs neuter, which have for ages lulled the sleeping tribe.

“*Omnis motus actio aut passio, nihil est medium.*”

Verbs neuter never existed in any language any more than verbs impersonal, which have their nominatives, as *Non te hæc pudet—Quem neque pudet quicquam*. And in the phrase *Pœnitet me fratris*, it is only *Pœna fratris habet me*. The same in French, *J’ai honte de mon frère*, that is, *La honte de mon frère me fait peine*.

The verb impersonal is thought to have no nominative before it or him, and the word *it*, or there *is*, is commonly *his* sign, as *decet*, it behoves—*oportet aliquem*, there must be somebody. Should it have neither of these words before *him* or *it*, then the words which seem to be the nominative case shall be such case as the verb impersonal will have after *him* or *it*, as *me oportet, mihi licet. Est adolescentis. Statur a me, quî agitur, quî or quomodo vales?* How



do you ? The nominative follows the verb to be, but when impersonal the oblique case, as *mihi licet*.

Every word in a proposition is a distinct noun, and a common affix in one language is frequently a common prefix in another. The arrangement which constitutes the *agent* in one language, will cause the noun to be *patient* in another, and on occasions the connection is supplied by the mind, as *Est adolescentis, adolescenti. Statur ab adolescente, pœnitet adolescentem, &c.*

“For him, thus prostrate at thy feet I lay.” Here Dr. Lowth says, it is used for *lie*, and it is so, and classically used. Dr. Beattie considers it a barbarism by Pope, who, he says, confounds the neuter verb to lie, and the active to lay.

When the subject and object are the *same* person, the object is elegantly suppressed, as *Move nurse—lay down dog—for lay thee down*. Hence the object may be expressed or suppressed at will, or necessity. *Sit thee down, lie thee down*, are common in English and French—*assied-toi—couche-toi*—they say also, *asseyez l'enfant*.

Words then in effect have *no* government, the construction of words being entirely dependent on national compact, or the custom of the learned, to whom we are indebted for every excellence in diction. These examples reinforce the position.

The rules of our holy religion, from which we *are* infinitely swerved.—*Tillotson*.

*Was* entered in a conspiracy.—*Addison*.

To *vie* charities and erect the reputation of one man on another.—*Atterbury*.

To *agree* the sacred with the profane Chronology.—*Temple*.

How would the God my toils *succeed*.—*Pope*.

I must premise with these three circumstances.—*Swift*.

Dr. Lowth objects to *all* these sentences, but what such

authorities have established, becomes the language of the country—and language is no more than compact.

#### ON THE COPULA OR VERB ESSE.

Sum and εἶμι are the universal copula of all verbs and are equivalent to γάω, the root of γίνομαι, γέω, γένω, γείνομαι, &c. *To be* is called the substantive-verb, it is existence, the universal genus to which all things at all times may be referred, for the copula expresses the general genus, and hence its name verb-substantive.

This copula sometimes refers to several subjects taken individually, then the copula may be singular, but taken collectively it should be plural; also when one of the subjects is plural, it must be plural.

When several subjects are enumerated copulatively or disjunctively, the copula and the relative must be plural. This essential in composition has been misrepresented by our writers of elements, hence the errors which pervade our Greek and Latin institutes.

Words which have not bent to our grammatical laws are termed irregular and anomalous, quæ ab analogiâ prorsus recedunt; but how is that possible when they existed before the law from which they are said to recede? The verb being on a noun with a pronoun affixed, including in it a connecting *preposition*, constitutes the real copula between the subject and the attribute. Doctrina mei, the teaching of me, includes the proposition Ego doceo. The personal pronoun is in the oblique case at the close of the verb. The nominal subject is a mere accident and agrees with personality, and the combined proposition shews whether the energy is dividual or individual.

The union of the personal subject with the copula and predicate expresses a proposition, or forms a real proposition, and by this union the subject is put in possession of an individual energy.

This union was dictated by nature, for the copula and predicate are properties of the subject and constitute part of its character. The copula is attracted by the index of personality or agrees with it. A substantive, infinitive mood or sentence are sometimes expressed without the person, and in such case the student is counselled to resort to the person which always attracts the copula, the rest being in apposition with the person—a tree is known by its fruit; they are in this room with the doors shut, *clausis foribus nobis non obstantibus*.

Universal language contains but one copula, and that one imparts motion; whether it be applied to the noun or the verb its essence is motion, and that motion is government, sometimes implied, and sometimes expressed by a preposition. He loves me—he is fond of me. Universal copula unites two terms, as John's father. The general essence may be omitted, as I go—John's hat.

When the subject of the proposition is convertible into he, she, it, the verb or copula must be singular, as the assembly of the wicked *has* inclosed, and not have inclosed me, as in the Psalm. The predicate is inclosed, but every individual separately considered does not inclose me, but the collective body, hence the verb ought to be singular. When the predicate of a proposition cannot be referred to the several individuals virtually contained in a collective term, the verb must be singular.

The verb indicates the energy, definite or indefinite, complete or incomplete.

When the predicate refers to the subject distributively the copula must be plural and relative, but when the subject is singular in expression and singular in idea, the verb (copula) and relative must be singular. Hence several infinitives are followed by a copula singular with singular elegance. To visit the sick, to relieve the distressed, &c. is a God-like employment.



The verb ἔστι, according to the Hebrew, is of both numbers, and was so in English, as My people *is* foolish, they have not known me. The wages of Sin *is* death. The lips *is* parcel of the mind. *Here* wages is the nominative and the subject—and people is not a collective general, for the attribute foolish is applied to each member, and so requires a plural verb.—It should be *are*. When two substantives have the universal copula between, it is a maxim in Greek that the substantive preceded by the article is the *subject*, and the one without the article is the predicate, as the wages of Sin *is* death. In Greek the article precedes the wages, therefore *wages* is the subject, but there are propositions where no article is introduced. Τὰ γὰρ ὀψώνια τῆς ἀμαρτίας θάνατος. The predicate cannot become the subject, the one being a part, the other the whole.

After two substantives the verb may be either singular or plural, as justice and bounty *procures* friends. Rage and anger *hurrieth* on the mind. Honour, glory, immortality *is* promised to virtue. The praise and glory of others *uses* to be envied.

When the energy is confined to the subject, the subject only is expressed, as I sit, sleep, &c. To be and to have, being essentially the same, both imply motion—as I am at it—he is full aged—I have it—I have made it clear.

In a language where personality is expressed always, as I am, existence, individuality, the copula ought not to be varied, and such is English; but writers of elements not considering the distinction between inflected and non-inflected tongues, and having been trained to inflection, have erroneously supposed that language cannot subsist without inflection.

In all inflected languages equality is determined by the termination—hence the subject is justly and elegantly

omitted, as *amat* (illam.) But in a natural language like English, *personality* is symbolised by its own attribute of specification, and rejects every other, as A loves B. Every other has been redundant and unanalogical, adverse to philosophy and hostile to common sense.

Logicians maintain that *Esse* is the only verb, and that all other words, denominated verbs, by extension are resolved by the same verb and participle of such word, as *Currit* he was or is running. But such is not the fact; for we say not, she is loving—but she is in love. The verb *Sum* expresses the time and not the participle.

If *Esse* affect not the subsecutive term how can any other word, termed verb, possess such influence? The verb *esse* is frequently attended by different cases, according to different views of the mind, as *Rex erat Æneas*. *Vestrum est dare, vincere nostrum*. *Boni judicis est facere conjecturam*. *Magni mihi erunt tuæ literæ*—of much account will be, &c. *Me nullius consilii fuisse confiteor*—I confess I formed no plan—*Naturâ tu illi pater es, consilio ego*—*Magnæ mihi molestiæ fuit*—it caused me much ennui or annoy.

In these examples, *erat* does not affect *Æneas*. *Rex* and *Æneas* are merely in apposition or concord. Nor has *est* influence over *dare*, which latter is equivalent to a substantive, and is in apposition with *nostrum*.

In these examples, the cases are independent on the verb *esse*. Then must all case be independent on other words unphilosophically termed verbs.

Away then with the rule that *esse* has the same case after it as before it, and has always a nominative after it unless it be in the infinitive mood. These are instances to the contrary. Woe is me—well is him—well is thee. Dunelm X. Scriptores, vol. i. 35, writes, *Wel his the*—*Bene est tibi*. Thou is modern compared to *the*, spelled *thee*, to distinguish it from the article *the*, both having the same

origin. Suffiseth to *the*, these trewe conclusions. *Chaucer*.  
—Again, teach *the* to worken. Priestley's Grammar remarks, p. 104, the verb to be has always a nominative after it. This refutes the assertion, "Ero tibi in patrem, et tu eris mihi in filium." Lond and the see *ben* of rounde schapp and forme.—*Sir J. Mandeville*.

The verb *to be*, *sum*, is found in Persian and Sanskrit and Keltic. *As* is the verbal root, whence *asmi*—*esmi*—*εἰμι*—*esum*—*sum*—*ys* in Keltic; from which the Greek and Latin are obviously derived—as is seen by the accompanying paradigm.

	Singular.	Dual.	Plural.
SANSKRIT.	Asmi, asi, asti,	Svah, stah, sthah,	Smah, Stha Santi.
GREEK	εἰμι, εἷς, ἐστὶ.	ἔστρον, ἐστρον.	ἔσμεν, ἐστε, εἰσι.
LATIN	sum, es, est.		sumus, estis, sunt.

### Subjunctive Mood.

SANSKRIT.	Syam, syat, syavah.	Syavah, syatam.	Syama, syata, syati.
GREEK.	εἴην, εἷς, εἴη.	εἴητρον, εἴητην.	εἴημεν, εἴητε, εἴησαν.
LATIN.	Sim, sis, sit.	„	Simus, sitis, sint.
	Assam, aseet, aseet.	„	Asma, asta, asan.
	Essem, esses, esset.	„	Essemus, essetis, essent.

In the Keltic or Gaelic language Táim is I am—

Tá me,	I am,	Tá sinn,	We are
tá tu,	„	tá sib,	ye are
tá se,	„	tá siad,	they are.

In Sanskrit there are two verbs substantive, viz.: *Asmi* which is *esse*, and is derived from *as* its root, and another word in Sanskrit whose root is *Bhū*—whence *fuo* in Latin and *φύω*, *φύvai*. Persian, whose ground-work is Sanskrit, has *būdan* and *am*, corresponding to *asmi*. These verbs are defective, and it is singular that the substantive verb to be, is *irregular* in all languages, or defective.

The Teutonic has *ist* and *beon*, hence to be. The Latin *esse* is a combination of these two words, and all derived from the Celtic *bhu* or *būdan*, having its source from the

Sanskrit; and in these words are evinced the direct affinity between Sanskrit, Greek, Latin, Persian, Slavonian, Lithuanian and Mæso-Gothic.

Even the verb substantive in Welsh is cognate with the Sanskrit Bhū, and the Persian *budan*, this verb in the infinitive mood is Bôd. The ending *av* in Welsh stands for *am* in Erse—the *v* is equivalent to *mh*, or is a secondary form of *m*.

The other tenses of the declaratory verb in Sanskrit are inflected from the root B-hoo to be, in which tenses b-h is changed into its cognate consonants f and v, and hence the compound imitative Latin tenses—fui-fueram, fuissem, fuero, as well as the infinitive form of the second Latin declaratory verb *fore*, on whose root they are inflected. Greece and Rome substituted  $\epsilon\omega$  for  $\epsilon\iota\mu$ —sum and fui for *eo*, the original form of verbs were in *m* as esum, inquam, instead of *eo*.

The affinity between the Western and Eastern tongues is such, that it is suggestive of the idea that an Indian tribe in its extensive migratory deviations reached Italy, and engrafted inflections on the Celtic, whence originated Latin idioms—in the same manner as Sanskrit was transformed into Bengalee, Latin into Italian, and Pictish into Anglo-Saxon.

In German the declaratory verb *to be* has distinct radicals, as *ich bin*, *er ist*, *wir seyn*. *Ich war*, *ich werde*, and in English this verb contains as many radicals as inflections, and it is singular that these very anomalies arise from a studious care to prevent confusion.

#### ON TENSES.

Tense is the contraction of a phrase and not time. It is a concrete, containing subject, copula and predicate.

A term is a word which limits a combination of ideas to

one substance. A termination is an adjunct which expresses every particle and every accident or propriety in human speech, it comprehends every nominal accident and particle.

What have been termed nouns and verbs are in fact conjugates. In artificial language no simple words are to be found. There is an individual, a single, and a dividual term, or one shared with another. Every inflection is the form of a form, or the contraction of a phrase, and is resolved by any language that has not adopted inflection, for the essay is a phrase, and the tense by inflection is the contraction of a phrase.

The earliest form of the Greek declaratory verb was wholly active, as *eo* I go, and it is under this form that it has lent its aid to all the active constructions of the verbal system. Perhaps it was the want of a specific declaratory form in the earlier periods of the Greek language that provoked the adoption of numerous synonymes, and lastly of *eo*, which added to a considerable affinity of meaning, a degree of laconism which the other did not possess, and hence it was adopted by the Greeks and imitated by the Latins.

The first departure of language from its natural state was the artificial but happy innovation by inflection, which is the creature of institution, and was invented for variety of sound, and more concise form of expression. In regard of sound it may be so, but in the certainty of expressing meaning, we do not acquiesce. So aware of this were the Greeks, that they retained the preposition and neglected the case, considering it no more than a termination. The Romans took an opposite course, they slighted the preposition, and directed their attention to the case. Hence, they were allowed the advantage of concinnity of execution ; the Greeks the certainty of expressing the sense.

When a command is given or a request made, the radix



of the verb is used, but the sentence is elliptical — Ex.: Go thither immediately, is to say, I command you to go—a request, as Come to-morrow, is, I entreat you come to-morrow.

The requisite or imperative mood has no first person of the singular, because it is absurd to give commands to one-self—say Hermes. But if there be a third person, why not a first? As eamus—let *we* go, that is, sine ut eamus, elliptically—as love we is now obsolete.

*Is* and *has*, *hath*, are continually used for plural and singular, and are so used analogically, and like *was* and *were* are employed for variety. *Wast* and *wert* are mere technical inflections of two different radicals both in the indicative mood. It were is employed for it is; the root is the Saxon *worthan*, as woe worth the day—woe be to the day. The same is *worden* in German, and is used by Chaucer. See Ezek. xxxv. 2. The trees *hath* leaves, and thus is mankind or manbrode of matrimony sprung.—*P. Ploughman*. Here *hath* and *is* are used plurally. “Those who wish for distinction forsake the vulgar, when the vulgar *is* right—the whole people *is* the vulgar.”—*Dr. Johnson*. This people *are* descended of the Chaldæans.

Innumerable instances occur in ancient and modern works in which they are used as such.—The idea that when two subjects coupled by *and* occur, they are applied to one and understood to the other has been condemned by grammarians.

In these phrases *is* ought to be *are*—not to believe rashly *is* the sinews of wisdom.

To be content with what one has *is* the greatest and most certain riches.

Mr. Harris asserts that the subject and predicate are *convertible*—as there can be no intermediate opinion, and it is obviously erroneous in application to each of the

extremes, it must be erroneous of itself. A transposition of terms is frequent, but the verb and subject on such occasions must correspond in number. He reiterates an assertion that the predicate becomes the subject by transposition which would lead the student into a labyrinth of error.

Art and wert were wont to be written ared and wered. Was and were are used plurally and for variety, and are used in the singular number. So *was* also James and John the sons of Zebedee, who *were* partners with Simon. *Was* is now appropriated to the singular which was formerly applied to the plural number.

As *is* in Hebrew is used singularly and plurally, may not the Greeks take this authority from the Hebrew? They apply the verb singular, the essential verb, to a plural subject, and a plural verb to a singular subject, which looks anomalous, but we have shewn that our ancestors used *is* and the terminations *s* and *th* singularly and plurally, as these examples prove.

The sun beams do ripen all fruits and *addeth* to them a sweetness or fulness.

When a warlike state grows soft and effeminate, they may be sure of a war.

It is not true *that* was anciently said, a place *sheweth* the war.

The sun beams *tanneth* the skin and in some places *turneth* it black.

The heat or beams of the sun *doth* take away the smell of flowers.

The syllepsis figure of speech, is when one is taken for many or many for one.

The Greeks made the existence plural and the verb singular. Until some of the learned can assign a substantial reason why the third person in the verb is varied, as *loves*, and the rest not, one might plead for the second



method, that is that there be no inflection. A little practice makes it familiar, and we should see analogy triumph over absurd custom; but analogy was not consulted when the plural of verbs and nouns were made to terminate differently.

Having made *s* or *es*, the symbol of plurality, was it analogical to symbolise individuality or singularity in the same way? Poets frequently disregard inflection in order to be natural and elegant; this is visible in every language, but no reason can be assigned for varying the third person or the second person of verbs but tyrant custom, for natural language rejects all inflection or concretion.

The apostrophic termination *s* is Hebrew, applicable to either number, and was so used with us, as vulgarly, Where *is* my boots?

As it is knowe how meny maner peple beth in this ilonde, there beth also of so meny peple longages and tonges. —*Higden*, translated by John de Trevisa, 1385.

*Th*, and *s* are continually used for plurality, as bulls and goats sanctifieth to the purifying—Great pains *hath* been taken.—*Pope*. I am the Lord that maketh all things, that spreadeth the heavens by myself. Here maketh is singular and agrees with *I*.

Did St. Luke, viii. 45, express himself in English as he does in Greek οἱ ὄχλοι συνέχουσίν σε καὶ ἀποθλίβουσι, &c. The multitude throng thee and press thee and sayest thou, &c.—there would be no need of collective sense.

The Hebrew and Asiatic tongues allow no present or imperfect tenses, only the preterite and the future, and this is the case with all Shemitic tongues. In Hebrew there is but one conjugation, which is divided into seven voices or moods. It says not, He learns, but is learning. The particle *wa* gives the verb future time, characteristic with the Greek aorists or time indefinite.

Primitive language had no present or imperfect, but

used the preterperfect and preterpluperfect, formed on the same principles in Sanskrit, Greek, Latin, and Teutonic.

A partial repetition of the verbal root *d* added to the preterit, is only the verb *do* according to the learned Grimm. See chapter on *Do*.

The present and preterperfect are equal to any pair of tenses—Πεποίηκα and ἐποίησα. I have done it, or I did it. ἑώρακα and εἶδον. I have just seen and I saw it once. When you have seen or done you can do no more; what difference is there then except philosophical or imaginary?

There is no difference between ire and esse. Amare is substitute for amâsse, amavisse, ama-ire, or the aoristus æolicus and the aorists—the shadow of a shade.

In the eight tenses, the present and imperfect express every thing. Do you go to-morrow? The Hebrews use the preterperfect and pluperfect where the moderns use the present and imperfect. They considered time as on the wing, and passing while one talks of it,

Dum loquimur, fugit invida

Ætas

The tenses go in pairs. Present and imperfect, perfect and preterperfect; two aorists, two futures. The passive is put sometimes for the active, as ἐκούετο for ἔκουε, ἐρίζεται for ἐρίζεις, and inversely the active for the passive, as ξουλεύειν for ξουλεύεσθαι, and many others.

The Greek structure is very various, being partly Sanskrit, Hebrew, and probably Egyptian, as an Egyptian colony settled in Greece, and took with them the owl, the symbol of wisdom, which became the armorial ensign of Athens.

All Greek and Latin inflection depend on one symbol. It would appear that the transformations in language are incredible, for almost every number, case, tense, degree, mood, each is used for the other in prose and verse. Plural for singular, substantive for adjective, comparative for positive

and superlative ; dual for plural, and vice versâ, and case for case—relative for reciprocal and inversely. Passive for active—indicative for optative mood, while the infinitives as well as the aorists were used for all times and tenses—genders were commutable, the antecedent and relative in some cases by attraction. In fine, every grammatical accident may be converted into *another*, and the sense preserved, number for number, case for case, gender for gender, as *miser animi, animo, animum* are all equivalent. The mode of expression depends on the will of the writer. Ex.: *In mentem* and *in mente* vary only in form, *in urbem*, and *in urbe*, &c. So that the application of the accidents depends solely on the taste of the author. This is styled *Enallage*, which changes the voice, word, and tense, and proves that the meaning of words is not affected by technicality. Virgil uses the present and past in *horret* and *refūgit* for *refūgit*. Hence substantives are put for adjectives, denominatives for primitives, verbs for nouns, voice for voice active or passive or middle—tense for tense, person for person, all such varieties are found in the best authors, and confirm the Horatian canon, “*usus quem penes,*” &c.

The Latins copied nearly all the syntax of the Greeks—the language is almost Æolic Greek, so that in general structure they coincide.

Plautus has *vivimus vitalem ævum*. Cæsar in *Anticato*, *Unius superbiæ dominatuque*. Cicero has *Equites vero daturos illius dies pœnas*. *Vix decimâ parte die reliquâ*. *Id genus alia*, and *ejus generis alia* are equivalent. *Si adsis aliter*, for *si adesses aliter sentires*. *Sto or statur a me*. *Pars abiit* for *abiere*. *Uterque deluditur* or *deluduntur*. *Scio uxorem datum*. *Hanc rem tibi oratum esse a nobis volo*. *Ubi est ille scetus*, &c. *Volo esse clemens ; utor libris quibus habeo*. This is more Græcorum.

In plurals, *es*, *eth*, or *s* was affixed as in verbs, applicable

to all persons, as says I or sayeth I—greeteth I—greeteth Mary, or I do greet Mary, and this corresponds to the Saxon *of* or *to*, (see chapter under these words.) *Es* can not claim a *third* person any more than other persons. Aristark, my ever Caytyf, (prisoner) greetith you wel. Wiclyff's Bible. Colossians iv. 10. And wytethe wel—you know well.—Sir Jo. Mandeville.

Analogically speaking, as our nouns end plurally in *s*, so should the plural of verbs, but custom has determined otherwise, because the concurrence of *ss* is unpleasant. The horses runs—hence in runs *s* was suppressed and made more agreeable to the auricular organ.

“Mercii that *beeth* men of middel Engoland *understandeth*.” Here we see that *eth* or *ith* was common to every person, singular or plural, even in the imperative mood. Elfric, Abbot, greeteth Sigferth freondlice. After all the rules that can be given the student must be directed by custom, on which composition depends, and not on grammatical rules—there is not so great a discrepance in composition as is imagined—it is on the surface, for the accord, like truth, lies in the well.

For some *usith*—John de Trevisa—and in Douglas B. ii. p. 59, the word *seis* is written for *seith*, *sees*. “Quhare towris thou *seis* fall down.” So written because the pronoun *thou* is expressed. He uses *doith* as “my muse shal now be clene contemplative and solitaire asdoith the bird in a cage,” and he terminates the plural and genitive in *is*, as on Virgilis post I fix for ever more. Again: Ye writaris al and gentil readeris eik.

The letters *th*, which is only the verb *do*, are found in many nouns like birth, warmth, depth—and again without the *h*, as frost, lost. These letters are used in Hebrew and the Shemitic languages with or without a vowel termination.—See Notes and Queries.

When language is defective in variety it is injudicious

to resign any mode of expression transmitted to us by our eminent writers. Some are condemned as obsolete, but we must be careful of this condemnation and ultimate loss, if the terms are justified by authority, and such was the practice of the ancients.

Wherever more ways than one present themselves to convey the same idea, the Greek and Latin authors avail themselves of them, and that for variety which is ever pleasing.

Ex.: Scio quod filius meus amet, *for* filium meum amare.

Probabo quod non sit pudica, *for* Illam non esse pudicam.

Misit certos qui classem arcesserent, vel, ut, quod, cum, quum.

Classem arcessendi causâ, vel ergo, vel classis arcessendæ causâ.

Ad classem arcessendum or arcessendam, vel accersitum classem, vel classem arcessiturus.

Again : Nostri et Vestri is elliptical for nostri generis. Vestri ordinis aut aliquid simile. Est mihi ludere ; c'est à moi à jouer. All verbs *apud antiquos* admitted an accusative case, as Mea utuntur bona, fungor officium—Potior urbem—Misereor vicem tui. Omnia quæ curant Senes meminerunt. Grammatical rules do not always reject the accusative case ; parco is said to govern the dative, but this does not exclude the accusative, as omnia parcent seni. Cætera quæ volumus uti, græcâ mercemur fide ; here quæ and not quibus is used.

Sometimes the cause is omitted and sometimes the effect, as in these coincident terms, Sinite illas gloriâ frui. Æsopus finxit consolandi gratiâ. Veniente, Pluto avertit oculos. Opes invisæ sunt forti viro. Evasit puteo. Abiit Româ, &c.

Inversion should be studied and observed ; all connexion depends on the agency of the mind, as Certi certius est, it



is certain as can be. Veniam quam citissimum, I will come with all speed. Officiis certare—to strain courtesies.

The verb may be applied in various ways as avertit se—illum—avertit—avertitur—avertitur a me, se, illis—sacrificatur hostia, the victim is sacrificing. Nox precipitat, præcipitatur; and this view of the verb resolves many seeming difficulties in the verbal construction of both the learned tongues.

Had H. Tooke adverted to the official terms, *shall*, *ought*, *may*, instead of the ambiguous terms “*to be* and *about to be*,” he had not made these interrogations. What is looser or more awkward than our *about to be*, about to come, to do, &c., or our equivocal *is to be*, *come*, *do*—for *futurus*, *venturus*, *facturus*? Now these expressions are equivalent to *doit être*—*venir*—*faire*.

Anciently *audiam*, *transiam*, *sciam*, &c. were written *audibo*, *scibo*, &c. So of *capiam*, *capiem*, and of all verbs of the third conjugation wherein the *i* is not found before the termination *am* or *em*,—it being suppressed *euphoniæ gratiâ*.

*Facies ne hoc, facies hoc? Volo.* I will. We say so also, elliptically, without adding a verb, as I will—for I will do it.

Knowledge of the future comes from that of the past, and that again from the present which is the lowest species of knowledge, the first in perception but common to all animated beings.

*I shall* go, means *I ought* to go; but if *I should* go, means if it happen that I go. Now in *I should* go an ellipsis occurs and would otherwise be incorrect. *I should* go involves, if I acted as I ought. If *I should* go is, in genuine English, if I go, I will inform you. Should one say, if I should go, the sentence strictly speaking should be, if I should go, I would inform you of it, for *should* and *will* may correspond according to universal analogy, the

terms being *indefinite* or equivalent to the *aorist* in Greek, as the name implies.

Dr. Lowth says it is confounding the tenses, but he seems to have pretermitted the aorists, in his inquiries, which as the term imports may be applied to any *period*, present, past, future, without the designation of time.

In both the learned languages cases and tenses are far from uniform; the same may be predicated of all grammatical accidents, which shews that a technicality changes not the word, as all languages evince.

Construction is divided into regular and irregular; the former when *all* meant is expressed, the latter when *less* is expressed than implied, and this is the law of every learned production.

Expression may vary and the tense and sense be preserved, because technicality should have no influence on an author's meaning. Every writer has a style of his own, for language is the character of the author and his age too, and conveys his meaning in different words; yet in the meaning all styles coincide, although a word sometimes changed for another may alter the intention.

Composition is universal; words depend on usage and forms vary, but the sense is immutable.

Eo domum, I go home. Amo proximum, I love my neighbour. Here the idea of motion is the same in both. Language is arbitrary or all languages would coincide, and much connection in discourse depends on particles expressed or understood, as in eo domum, the preposition *ad* is understood. Scio ilam velle benefacere in futurum.

The word *ibo* says H. Tooke consists of three words, viz. two verbs and a pronoun Hie, go, wol, or will, ich, I. Iboul, ibou, ibo, for  $\xi\omega$ ,  $\epsilon\iota\mu$ .

Now iturum is composed of the symbol of motion R repeated—ire, ire—so ibo, to be consistent with its roots should be compounded of ire and vadere, written badere,



whence the initials of these two terms of motion with the first vowel of ego, constitute the verb *ibo*.

This word is not properly and radically translated *I shall or will go*, but as in French *Je vais aller*, literally going to go, as *legam, audiam*, I am about to read, hear.

The termination *am*, which is Celtic, being correspondent to the Greek ἀμφι, abbreviated into αμ, or if repetition of the motion is desired we might say *le-gam, audi-am*, are compounded of *legere* and *ambulo* and should be written *lectum ambulo, eo ambulatum*, I go a walking, which is a natural expression.

In Welsh there is no present tense in attributive verbs; the want is supplied as in Greek, by circumlocution, e. g. *Εἰμὶ ἐν τῷ φιλεῖν*, I am loving. The paragogic particle *φι* is thought to be a corruption of the dative case in *ἐν φη*. Hence the word in Latin *vis*, strength—*f* becoming *φ*; the modern Greeks end words in *φς* as *ἑσπεριφς* for *ἑσπερις*.

The Latin future in *bo* is derived from the verb substantive and is analogous to the Anglo-Saxon *beo*, *bys*, *byth*, which gives no future tense but by convention.

Aristarchus avows he could not find a future tense in any language, because one can not act before the time of acting arrives, and there is a contingency in all futures. All time is present, for the past is gone, and the future uncertain.

The present and past time are commutable, as *J'ai bientôt fait*, for *j'aurai bientôt fait*, and *j'aurais* is the contraction of a phrase as we have remarked, and so are *all* tenses.

The future tenses are wanting in all Teutonic languages, and Dr. Prichard observes there is a first or perfect future and also a second future in Sanskrit.

In Greek the present is used for the future tense by poets, and that is only a mere change in the accent or emphasis of the present; and the future in Greek is only a first future a little varied, and that the sense does not differ in the two said futures.

Damm thought the neutral sense in Greek verbs was the same as the active, except that the pronoun or substantive was understood, which may account for almost any verb having a neutral as well as an active or passive sense.

Many facts have been overlooked, have been deemed ambiguous or not understood, and *the science* of language and its intricacies unexplored. Had this science been duly cherished, we had not been involved in the darkness of error, for in some particulars generations have retrograded by reason of the incompetence of those who never learned the sound and sterling principles of even their predecessors.

There are ambiguities of expression in these phrases.

I can not find *one* of my books, which may mean *one particular* book, or all together; to understand which a certain definite expression of the *tone* of voice should be employed—many such difficulties arise, and on this recourse is to be had to some similar proposition by which this ambiguity may be avoided, as one of my books I can not find—*one* is missing.

Again: The eagle killed the hen and eat her in *her* own nest. He sent him to kill his own father. *Cepi columbam in nido suo, ejus, illius, ipsius.*

These and many such, the learned Valla thought to be sophistical. *Quis not intelligat tuâ Salute continere sua? Salute tuâ* is here taken *actively*. *An vero hoc pro nihilo putas? In quo quidem pro amicitia tuâ jure dolere soleo.* Here *amicitiâ tuâ* is taken *passively*; Valla wished to read *it amicitia tui*, but it is Greek idiom.

In ambiguous phrases the sense determines the meaning, which in all languages induced the use of pronouns reciprocal and consequently the passive voice, but wherever there is a periphrasis or perplexed meaning with the reciprocal it ought to be reduced to its natural order to see which is the nominative to the verb.

Dr. Priestley's apology for a verb singular where the

terms contain kindred ideas is inadmissible; for they enfeeble style and are avoided by writers of elegance or precision. If used, they ought to conform to the general laws of syntax and are not *one* word, because they contain kindred ideas—any one might equally say, that the sons of the king are one and the same person, because they are brothers.

By a simple conversion we can convey the most complex ideas which perpetually recur in inflected language. Such advantages ought not to be relinquished, as it is said the Sublime Being being the subject, the auxiliary *may* is suppressed in the phrase, The Lord bless thee and keep thee—but the phrase with the pronoun is obsolete. Again: Unto which he vouchsafed to bring us all, or rather vouchsafe *he* to bring us all.

This is a beauty not to be surpassed, perhaps paralleled in any language; it is agreeable to analogy, and can not be sacrificed without detriment to the most simple and elegant of all modern languages, the British.

#### OF THE PERFECT TENSE.

Our ancestors indulged in preterition in lieu of the participle past, which is very elegant diction—He has *rode* a race—has *wrote* well—They were all *smote* seriously—He has *writ* it—Some ill has *befell* him—Greatly *mistook* the affair—The pleader has *spoke*—Has *forgot* his shame—The dog has *bit* him—Has *strove* to surpass him—Has *drove* them out. There is scarce a verb where the perfect tense can not be used in lieu of the past for variety—and to deprive the student of universal composition is to withhold from him one object of his literary pursuits. In Latin *vixit* which ought to mean he lived, implies the contrary, he is dead, which is a completive power of the tense. Periods of nature and human affairs are maintained by reciprocal successions of contraries, as calm with tem-

pest—day and night—hence the completion of one contrary is put for the commencement of another, as *fuit* means he is dead.

Our elegant writers preferred the second form of the verb, that is the perfect to the past participle, and in that they evinced taste and judgment. In this the Latin was followed, which seems to have escaped Dr. Lowth, who criticises *preterition*, and gravitates towards pedantry. Sometimes the imperfect is used for the perfect, as *ἐποiei* for *ἐποίησε*, *faciebat* for *fecit*, which is very graceful and indicative of modesty.

Dr. Priestley thought there was an ambiguity in the use of the preterite, as the same word may express a thing either doing or done. Ex. : I went to see the child dressed, that is dressed or dressing—It should be to see the child dressing—if the dressing were completed, it should then be dressed. He criticises this preterition, “if some events had *not fell out*.” But this diction is analogically correct, and was the ancient form of expression and so has descended to our day. He adds, Lord Bolingbroke seems to affect a variety in the participles of the same verbs, when they came too near together, as He will endeavour to write as the ancient author would have *wrote* had he *writ* in the same language. Despite of this the Dr. remarks that one of the defects in our language is the *paucity* of inflection. Why then deny it to Lord Bolingbroke, who has accommodated the Dr. with the *very variety* he advocated, shewing that we should avail ourselves of every grammatical mutation? This was the *original* analogy in English, and should not have been changed; the adoption of the participle instead of the perfect originated rather in ignorance and introduced anomaly in our construction uncongenial with its primeval simplicity.

The perfect of *read* was once written *red*, and so Lord Bolingbroke wrote it, hence the pronunciation. Wolde God that lay peple, &c. for certes *red* y never in no mannys

writingis.—*Pecock's Book of Faith*, 1450. So it was in heard—written herd—and ledde for lead. The usage of *axe* for asked is Saxon. Tha *axede* him an Vair Cniht. They asked him as very Knight.—*Layamon*; and, Axeth wreche, and though his sister lacke speech.—*Conf. Amantis*, B. v. It has been asked if *Scripserim*, *legerim*, *venerim*, &c. are of the preterit or future tense or both?

The perfect tense in Asiatic tongues is the only simple form of the verb, the present and future action being made in a declaratory manner in Persian, Hebrew, and Arabic—and in Virgil, the present and perfect tenses are common in one and the same sentence.

The English have availed themselves of every beauty and turn of speech in the learned languages, and so we account for the boundless variety which characterises our language, and entitles it to become a *universal* language, towards which it is progressing by reason of its extensive commerce, arts and literature, and religion as found in Holy writ, and not out of it, or in pretended traditions.

*Set* is a contraction of seated, as He is sat on the right hand, &c. Laid down and *was* lain are precisely the same, however grammarians may diversify identity.

Found and have found have precisely the same meaning: Hence the propriety of these lines.

Some who the depths of eloquence have found,

In that unnavigable stream were drowned.—*Dryden*.

Words being arbitrary owe their power to association, having only the influence which custom has given them.

#### ON MOODS.

Mood is the various manner in which the being, action and passion are expressed or represented—and is an inflection in grammar, which means any deviation from the *primary*, styled Conjugation in verbs, and Declension in adjectives and substantives.



The *primary* moods are indicative and imperative. The *secondary* are such as when the copula is affected with any of them and make the sentence a modal preposition. This *modal* preposition is when the matter in discourse, the being, doing or suffering of a thing is considered not simply by itself, but gradually in its causes from which it proceeds, either contingently or necessarily. Contingent or possibly as by can, could—may, might—will, would—shall, should—must, ought, &c.

These are grammatical fictions, however, for there are really *no* moods in language. The participle is a mere mode of the verb, having the energy and force of every accident. The termination draws the mind to the accident and was invented for a more elegant construction. All signs of the potential mood denoting possibility and contingency are virtually in the *indicative*, which denotes simply or is declarative, and the infinitive and imperatives (implying to order) were originally one and the same.

Il serait à désirer, à souhaiter—it *were* to be wished, is a more polite expression than it is to be wished—je voudrais avoir mieux employé le temps—Vellem melius usus fuisset temporis—changer de condition is elliptic diction.

Time must be present, past, or future. Action or existence may be imperfect, time can not be so—when we say, I am writing, he is working, time is evidently present, but the action is imperfect. The imperfect participle should not be subjoined to the auxiliary verb *to be* when it indicates an affection of the mind, as I am loving, I shall be loving, are incorrect, and should be, I love, I shall love.

Time may be divided into present absolute, as I often do it, and present progressive, I am doing it. Imperfect absolute, as I did it formerly—and imperfect progressive, I have been doing it—pluperfect absolute, as I had done it—pluperfect progressive, I had been doing it.

Grammarians have divided time into definite and indefinite—now I love, is as much definite as I am doing, I was and I shall be doing—we say not, I am or was loving, but I love and I loved. Verbs indicating affection of the mind as love, abhor, &c. admit no progressive time.

Verbs expressing a sudden act which is capable of progression never admit the progressive state. It is not strictly grammatical to say, I am loving her—He is dwelling in London—Your friends are abounding in wealth.

Neither do verbs which denote progression, or presuppose a fixed conclusion of the action or affection, admit a progressive state—for some verbs never admit the progressive time, it being inconsistent with their import.

Verbs and participles and particles are nothing but names. Tooke discovered they were fragments of words, names of ideas, of which right they had been dispossessed by grammarians and philosophers, ignorant of their roots. Every word, signifying aught, signifies something *per se*, says Vossius, not a *noun only* is significant. A word is not a sound even until it is put in motion by the organs of speech and encounters the air, a sentence is a compound quantity of sound significant, of which certain parts are themselves also significant, as the sun shines, &c. Harris says that words imply a meaning not divisible, hence words are the *smallest* parts of speech, and every sentence must be of assertion or volition, according to the powers of the soul which are perception and volition,—comprising will, memory and understanding.

#### SUBJUNCTIVE MOOD.

Subjunctive implies subjoined, and is indicative of an end or final cause, which is however contingent, yet really there is *no* subjunctive in the English language, it is a non-



entity. All arts owe their origin to nature ; despite this essential truth grammarians have invented a system of verbal policy to which they would make all language subordinate.

Plato erroneously asserted that language originated in deep meditation and reflection : now it arose in simplicity, but it was complicated by thought. The oldest tongues are the simplest, and the language of Paradise must have been simplicity itself.

Mr. Harris says the verb has no variation for words, hence there cannot be a subjunctive mood, as Dr. Lowth asserted, for variation is a distinction and an inflection ; many nations contrive to express their sentiments without the aid of a subjunctive mood as well as the English.

When the verb has an affix as *doeth, doth*, it is said to be indicative, that is, indicative of its being a verb. But when the affix is absent, the verb is in its radical form or in the infinitive mood. This is the whole mystery—See the examples.

Thou, thus *range* the camp alone.—*Pope*.

For thee, that ever *felt* another's woe.—*Pope*.

O thou Supreme, high *throned*, all heights above,

Thou first great Cause, least understood, who all my  
sense *confined*,

But *thou* false Arcite never shall obtain.

Faultless *thou dropt* from his unerring skill.

And wheresoe'er *thou cast* thy view.—*Cowley*.

This is English diction *passim*, natural and elegant, unparalleled in any inflected language whatever, and yet Dr. Lowth condemns it as contrary to grammar, though he does not say it is contrary to usage or custom, on which all elegance or propriety of composition depend.

It is not marvellous that this diction should pervade our classical authors, when we consider that *doest* contains does, and the termination *t*, which is equivalent to *thou*.

If it be required why we do not vary the verb in the subjunctive mood, we answer, that when we place *do* before the verb we omit the termination *th*, being the aspiration of *d* or *t*, for these two are letters of the same power. This established, we can not with propriety use the termination *th* or *s*, when we have prefixed *do* in any mode whatever.

It has perplexed grammarians to discover why the subjunctive mood is not varied, and they said it was owing to the absence of the auxiliary; but the reason is, it is owing to the absence of *do* or its equivalents, *tho*, *an*, *if*, *gyf*, *gyn*, &c.

Now if these particles, *an*, *if*, *tho*, be equivalent to *do*, the subjunctive mood (if there must be one, which I deny) remains unvaried in the English language.

It may be objected, however, that some authors do vary the verb in the so-called subjunctive. This is true; but, be it recollected, that *this* is done by way of enforcement or emphasis of expression, which *pleonastic* form is, for the very same reason, common to other languages. Hence the futility of any arguments in favour of a different system.

The business of criticism is to detect, expose, and exterminate living and triumphant errors, which have been long embalmed and canonised in the sanctuary of science.

Principal verbs are sometimes implied only; as, unless he (do) wash his feet—I fear lest he (should) come.

When we speak hypothetically, we use the second indefinite to convey a present perception; as, I would do it if I could. But more elegantly, Could I do it, I would—Did I act wrong, I would acknowledge my fault—Could I but see him, I would rejoice—Were I there, I would reprove him—Had I been there, I had reprovèd him. *Do* is enforcive; as, Though he *does* slay me. It is equivalent to *shall* and *will*. *Does* is also used for *should*.

“Though heaven’s King ride on thy wings.” Before

ride, *doth* is understood, and in the expression, "Draw'st his triumphant wheels," *dost* is implied; so *ride* is defensible for *ridest* in Milton.

*Were* has been used as the second indefinite, but in that sense it is disused, *was* and *were* being appropriated to different purposes and services; *was* denoting a past event, and *were* hypothetically a present event. Ex.: Were I in your place.

When languages became objects of taste and refinement, the learned applied the exuberance of diction to the purposes of elegance, variety, and discrimination.

All inflection or concretion was invented for the same end, the creature of convenience and fancy, not essential to language. Hence the frequent recurrence of writers to the language of nature, which disdains restraint, for all inflected speech, not being natural, contains the elements of its own destruction. Hence modern languages shook off many of the cumbrous honours of the parent, which retained much primitive diction also; as Terence says, *Huc cum adveni nulla erat*.

*Dixerat—et fugit ceu fumus in auras*—He spoke and incontinently vanished like smoke.

English is so little inflected, that its writers convert that little to purposes of variety. *Does, doth, hath*, and all similar terminations, suit every variety of style, and are pleasing changes. The termination dropped; as, *range for rangeth*, denotes style natural, but when it is used it is artificial, for when writers neglect inflection they recur to the language of nature, or adopt rational principles often unknown to grammarians.

When the person is expressed the termination is elegantly suppressed. Ex.:

"Oh, thou my voice inspire,

Who *touched* Isaiah's hallowed lips with fire."

This is very elegant diction, although Lowth and some

*tasteless* critics have condemned it. Hundreds of citations come to the rescue and reinforce the practice.

Dr. Lowth says the form constitutes the *distinction* of moods, and that in English there is *no distinction*. Hence there is no mood in English.

Now *be* and *were* are the indicative. Ex.: "Be ye come out as against a thief." Rebekah took goodly raiment of her son's, which *were* with her, and put *them* on Jacob, &c. Dr. Lowth remarks also, it is not easy to give particular rules for the management of the moods and times of verbs—he should have said tenses, not times. We must take as the best of rules what the sense necessarily requires.

In the phrase of Prior—

"So much she fears for William's life

That Mary's fate she *dare* not mourn,"

there is no more evidence of a subjunctive mood than if it had been *dares*; for whenever an adjective-verb like *dare* is unvaried in the second or third person, the variations of the verb *do* are suppressed, either for the sake of measure or at the discretion of the writer.

We *be* twelve brethren—though he *were* divinely inspired—though he was rich, he became poor. Nor does Addison confound the indicative and subjunctive moods in "If there *be* but one body, it is no more than a tyranny; if there *are* more than two, there will want a casting voice."

Here two different sorts of the essential verb are used for variety, and these two forms were hitherto used promiscuously.

There is no subjunctive mood in English or Hebrew, and many Oriental tongues—"And the third part of the stars, &c. was smitten, so that the third part of them was darkened."—Rev. viii. 12.

Ay sud eat more cheese gyn ay hadet.

Chud eat more cheese an chad it.

I would eat more cheese, if I had it.

*Rd. Verstegan*, p. 195.

These three modes of expression are according to locality.

*Were* and *wert* are used instead of *should*, *would*, &c. by an idiom peculiar to the English, and express a condition; as, if thou *wert* there (now) thou wouldest find how many they are. Verbs of wishing are succeeded by another verb in the so-called subjunctive mood. Ex.: Would all my pains *were* gone—You would suppose I had rather not—If he but touch the hills—If thou be the Son of God (Matth. xxvii, 40). It is in the indicative mood, εἰ υἱὸς εἶ τοῦ Θεοῦ.

Whether I or they preach, it is the same doctrine. As “Now we know that God heareth not sinners, but if any man *be* a worshipper of God, and doeth his will, him he heareth.” *Be* and *doeth* here are evidently in the same mood, not subjunctive, but indicative.

Terms implying action, existence, acquisition, possession, desire, power, duty, possibility, being in continual use, grammarians inadvertently pronounce them *mere auxiliaries* in the communication of ideas. Hence do, be, get, have, will, can, shall, may, &c., are supposed to be certain little words by the help of which are formed moods and tenses; but, in truth, no words in the language are more deservedly termed principal words.

Will is desire—I will do it. Shall, is obligation; as, I shall write. May, is permission—I may go. Can, is power; as, I can come. Must, is necessity; as, I must work. Have, is possession; as, I have it. Be, is existence; as, I am. One is an existence, un être. *One* or *Being* is the germ, and is no other than the *generic* of all existence, the *radical* of all mathematical science.

*Tenses* do not signify time (although all motion is in time, and time is a concomitant, so does all rest imply time), yet they are but *contractions* of propositions, so that



every verb finite is resolvable into a declaration of a mode of being. I teach; that is, I am teaching. Time is *always* expressed by an adverb or substantive. I do it *now, then, hereafter*.

Tenses are frequently used for one another, on account of variety. St. Paul says that I *may* know him, if by any means I *might* attain, &c. What *wilt* thou that I *should* do unto thee? That I *might* receive my sight. *Should* and *would* express the *future* tense as well as the present and past. That he *should* or *would* come to-morrow, as well as it was my desire he *should* or *would* come yesterday. This application of the verbs, in which are included the participles, extends to every verb in human speech. Energy resides in the agent, as also power, will, &c. When we do a thing it is because we will, can, ought, must. Hence all the faculties being implied, a single symbol is sufficient to express the act.

*Ought* and *should*, *will* and *would*, are synonymous with intend and intended; as, I intended to have written, which is synonymous with I *would* have written. *Ought* and *should* are synonymous and equivalent.

The words *may*, *might*, *can*, *would*, *should*, are all incontrovertible proofs that the past tense of the subjunctive mood is as much declinable as the past tense of the indicative, in *mightest*, *canst*, &c.

*Would* resembles *will*, to express past time; as, I *would* do it if I *could*—I thought it *would* rain—We *would* go if we *might*.

*Would* is used elliptically, conveying a pathetic form of wishing; as, *Would* he *were* not dead, which is, I wish he were not dead, if the ellipsis were supplied; but if so, these expressions would lose their strength and beauty.

*Can* and *could* denote the power of doing a thing; as, I can do it now—could do it at once.

*May* and *might* indicate liberty and permission, and

sometimes express possibility ; as, I may do it, possibly, and shall do it. *May* expresses wish or prayer ; as, Mayest thou protect us. This is, however, elliptical—we entreat being understood.

When the absolute form of the verb precedes, it *must be* followed by the absolute ; as, I can do it if I will—I may, I would do it, if I chose. *May* denotes *legal*, *can* denotes *natural* power.

*Can, canne, canst*—Cude for could. How came the *l* in couldst, which is obvious in would and should ?

*Will* and *would* indicate volition ; *will* absolutely, and *would* conditionally.

*Should*, following a conjunction, implies uncertainty, as I will stay, lest they should come when I am gone.

How *should* my brother know that circumstance ? It is sometimes used for *ought*, but differs from it, as *ought* is followed by *to*, before the infinitive mood, and *should* never is, Ex. : We *should* love our enemies. *Ought*, however, conveys the same idea, and so there is no use of *should*.

In many cases *to* is preferable to *may* or *might*, and more agreeable to English analogy. It is Greek idiom, and is recommended for its intrinsic elegance.

I shall have it finished, or I shall have finished it, are synonymous.

When there is a danger of mistaking the cause or agent, the latter mode is preferable.

I do something because I can, may, will, shall. Hence, the Greeks and Latins dispensed with the use of these words, and substituted a term in which they were implied, may you one ? I can, I shall one.

The conditional present, might, could, should, would, may be connected with the absolute may, can, shall, will, with propriety. It is irregular or figurative, not capricious but appositely, from some latent impulse—Ex. :



What, know you not, being mechanical,  
You *ought* not walk upon a labouring day

Without the sign of your profession.—*Julius Caesar*.

Here, *ought* and *should* are synonymous, and *ought* as well as *should* are not improperly used before the verb following each. The auxiliary verb has nothing to do with the construction.

*Shall* in the first person marks a future event, as I *shall* do it; thou *shalt* not kill. *Shall* is an interrogative sentence, and used in the first and third person consults the *will* of another, as *shall* I, *shall* we go? *Shall*, notes moral obligation, hence, the accent should be on “*shalt* not kill” in the Decalogue, and not on the negative, although it is a negative precept. Garrick so accented it, and Dr. Johnson did not, who was very deficient in taste, as his *Lives of the Poets* evince. *Must* denotes natural obligation.

*Will* in the first person, conveys a promise or threat, as I will see him—we will set off. *Will* implies in the 2nd person, intention—as *wilt* thou do it?

*Will* is never used interrogatively in the 1st person, as *Will* I do? *Will* we do it?

*Shall* is substituted instead, because circumstances depend on our own will, and are known only to ourselves.

*Shall* as connected with hope is now written *will*. Ex.: I hope if you have occasion to use me for your own turne, you *shall* find me yare.” It is the effect of habit that we attach the idea of futurity to *shall* and *will*.

Many have thought that there were no moods except those which are derived from adverbs, whose office it is to determine the signification of the verb, as bene, male, &c. like time, which is and ever has been expressed by a noun or adverb. Tenses of the subjunctive and indicative are indiscriminately taken for one and the other. Subjunctive partakes of the future, as *Hoc Ithacus velit*; which latter denotes time future, we can say, *Si amem* or *amabo*. The

imperative is used for the future, and we can only command in regard to time to come. We say *non occides*, thou shalt not kill.

The potential is resolved into the indicative or subjunctive, and all into the indicative, as Dr. Beattie admits in his *Theory of Language*.

#### GERUNDS, SUPINES, PARTICIPLES.

THE Verb names the energy. Gerunds and Supines have both active and passive significations, in which Latin and English coincide.

Teaching, hearing, building, &c. are gerunds, that is the appropriate name, and are used actively and passively as in English; which terms are merely nominal, not real; for no distinction exists between the two forms as to their signification in early writers.

In the phrase, "by continual mortifying our corrupt affections," *the* is not required before the gerund—this is primitive diction. In Pope we have "In mumbling of *the* game."

When the participle refers to the subject or object of the proposition, it is not convertible into a substantive, as I am accused of betraying my friend.

When the word which modifies the action or attribute can be referred with propriety to the subject or to the object of the proposition, it remains invariable, as I have sent you a letter agreeable to your wishes. According to his proposal I immediately dispatched the messenger.

When the action represented by the participle, can be legitimately referred to the subject or agent, use the participle, Ex. : I censure you for doing so.

When the subject or agent can be referred to the participle, it must not be converted into a substantive. Ex. : He was distinguished by nominating him to that post. When the participle has no reference to the subject or object of the proposition, it may be converted into a sub-

stantive, as His memory was perpetuated by the building of a church.

The participle imperfect should not be used in a passive sense, as The book is printing. Participles are improperly termed present, past, and future, for they all without distinction apply to these times respectively. Where is the participle in *dedi, steti*? Yet we say, I have stood. Perhaps this suggests the adoption of the preterite in preference to that of the participle, as I have run a race—hence it is that we have remarked that inflection, being the creature of convenience, may be used or not at discretion. Participles may be taken for all *times* and become nouns, as Pompeius *discedens erat* suos *adhortatur*, it means *cùm discederet*, in the present, but *venies judicans*, it is the future, for it means *venies et judicabis*. Participles in the preterite and aorist are rendered by the present and participles also denote a *future* at hand—like *μελλῶν* in Greek; the first future participle is often rendered by the present in Latin—as *Sine videamus an veniat Elias liberans eum*.

The book is printing, the house is building, money is coining—all these expressions are a difficulty with foreigners. This is to be found in their ignorance of the termination *ing*, which means *continuation*, progress, and possesses a *laconism* unknown to modern tongues, and renders the *true* meaning of the Latin passive inflection, as *Domus ædificatur, cuditur liber*, the book is *printing* or in the press.

There is another manner of using the active participle, which gives it a passive signification, as the book is *now* printing, a phrase probably corrupted from a phrase more pure and now obsolete, viz. the book is *a* printing—*a* being properly at, and printing a verbal noun signifying *action*, according to the analogy of this language. But who acts? the book? Is that which is inanimate capable of action? The printer prints the book, and not the book the printer, much less itself.

Time present, *Domus ædificatur—ædificabatur*. The house was in building, denoting imperfect action of time past. Without such construction, the Latin and Greek passive could not be rendered into English—that the passive voice was a subsequent refinement is evinced by the imperfect state in which some of the Greek and Latin tenses are left. In these they adhered to the originally substantive form, because they found that many of their combinations were too prolix to be used without injustice to that euphony which they were intended to improve.

The passive voice and reciprocity were adopted to avoid ambiguity. Where no danger of ambiguity exists, they are indispensable. As far as the meaning is concerned, a technicality can not affect it. This remark extends to all words and languages. Whether we say *miser animi, animo, animum*, the sense is the same. All cases, tenses, words, are commutable by enallage. All discord comes under this figure, so much used in Latin and Greek. *Laudant alius alium, "Quæ quum arti serviendum et figuratâ quam regulari Syntaxi utendum esse, si vis loqui et scribere pereleganter."* Supines are verbal nouns used in every case, and sometimes they have plurals, but as supines are substantives they do not change gender, as *Vitam ire perditum*. Supines are either active or passive. In the phrase *contumelia quæ mihi factum itur*. *Contumelia* is the nominative to *itur*.

The union of the verb *esse* in the passive voice, as *Monitus sim vel fuerim, &c.*, rendered all particles superfluous, and enabled writers to communicate their ideas with supreme elegance.

Now the whole of the Greek passive voice is formed from the passive inflections of the substantive verb *to be*; the present and future from its futures, the preterits from its plusquam perfectum, and its aorists from its imperfect.

The middle voice follows the same construction, its dif-

ference from the passive consisting in radical rather than terminal inflection. It is said to be extended and passing, but it is a grammatical speculation. In fact, the distinction between voices is merely *nominal*. The writers in the Attic dialect, which was not however the parent one, used the passive, where in the other dialects the active was applied. Ex. : *τυπημι* or *τυπεομαι*, the active form used in a passive sense. See P. Knight's Alphabet, p. 106.

Hence the English is consistent with the most elegant of the dialects of Greece. The passive tenses in Greek are partly inflected and partly circumlocutory, which latter mode was adopted when many European tongues divested themselves of their cumbrous honours, in order to return to their native simplicity.

Dr. Priestley remarks that in some very familiar forms of speech the active seems to be put for the passive form of verbs and participles; as, I will teach you all what's owing to your Queen. The brass is forging; the books are selling or on the sale; binding or are to bind. He may be still to seek for a thing. This application of the verbs, in which are included participles, extends to every verb in human speech, and the expressions are all true and genuine English.

There is a relation between the Latin and Celtic verbs, and also the Greek, in the defective state of persons in the passive tenses, and the distinction of active and passive verbs is not so clearly marked in Greek as in Latin.

In the phrase, "You are too much *mistaken* in this King." I surmise that here the termination *en* is nothing but the preposition *in* which occurs so frequently in the English participle perfect. Mistaken is *in* a mistake. The estate is dipped, and is *eating* out with usury. This is the gerund which renders the *true* meaning of the passive inflection.

The gerund for the participle is observed in "They



were *beholding* to the clemency of the Romans for their preservation. We are *beholding* to the bounty of God for all we enjoy. Adjectives of possession are prefixed to the participle in *ing* ; as, from my having received letters. This mode of writing obtains among the learned. Again, the participle frequently, perhaps improperly, follows the possessive case ; as “ Much depends on the rules being observed.” But it should be grammatically on the observing of the rule.

*Ing* denotes continuance of energy ; as loving. *Ed* completion of the energy ; as loved.

Ad internecionem mihi persequendus est—I will punish him to the death.

Our early writers delighted much in the gerund ; as doing, sending, which not only contributes to the varying of the diction, but happily applied, it strengthens and beautifies the expression. Modern grammarians often accommodate their ideas of propriety to the laws of inflection, and reject the language of nature.

The participle *ing* has the construction of a verb when the sentence is definite. Ex. : These are the rules, by *observing* which you may avoid mistakes. The same as *en*, “ In one *accorden*.—*P. Ploughman*.

It has also the construction of a substantive when the sentence is definite ; as, By the observing of which you may, &c. *Ing* involves being ; and in patronymics means son ; as Elising, Elisha’s son—Atheling, of the race or son of a noble—Gillingham in Kent, is equivalent to the home of the family of Gill or Gyll ; for this orthography is varied at all times. *Hem* in German is heim ; as Arnheim, Arnheim.

The preposition is retained at the end of verbs in Latin, and in fact in all languages of Europe, and to it are referable *ed*, *eth*, *ing*.

Some are led by this untutored derivation to the syno-



nymes, to engage, engaging, &c. Now the Italian termination *ando* is only *endo*, a preposition used as a verb; while *eth* and *ed*, the same in purport, are used for discrimination; as moveth, moved. Hence the commutability of tenses varying the meaning, which is common to all tongues, the present tense and participle involving the present, past, and future time, or, in other words, every tense, how complicated soever it may be.

Wachter says *ing* is formed from *ig*, habens—eig—en, habere, to have, owe, hold, think, thinc, *ing*, *ung*. Thinc—ung, the act of thinking. Sam-lung, auc-lung, &c.

*An*, with the additional termination *ed*, forms by contraction *and*, and the *as*, a participial termination, for which we now use *ing*.

The terminations *ed* and *en* are the Saxon *ad* and *en*, and are synonymous with our *to* (see under *To*), and with *in* and *ing*. The participle *in*, *ing*, is improperly preceded by the pronominal adjectives, my, thy, &c., and sometimes the possessive case of nouns. Ex.: As to my loving that. What is the meaning of the lady's holding up her train? The participle imperfect does not grammatically admit the possessive case before it; as, I do not think it right the King's going there.

The Hebrew participle is a pure radical, and its inflections are made by cementing with its roots the pronouns, as, We are visiting. The Persian and Arabic follow the same construction in their infinitive. And Chaucer, Troilus B. iii. v. 1254, "Lo, who comyth here now ride"—for riding.

The participle past ends in *ed* and *en*; as, "In the foughthen field." By deluges o'erthrown—With casted slough and fresh celerity—splitted for split—as splitted the heart—shaked for shook. "Grease that *sweaten* from the murtherer's gibbet throw."—*Shakspeare*.

## AORISTS AND INFINITIVES.

Grammarians should have placed the infinitive mood at the beginning instead of the end of the moods.

The French begin with the infinitive, and then the gerund, improperly termed the participle. The gerund and infinitive in English are the same; the infinitive is termed the fountain, because from it flows the manner of signifying in every known language.

The Stoics thought the infinitive to be the only part of speech or word, pure and uncombined, because it performs the office of all moods and tenses like the aorists, and their derivate names both imply, and as an abstract noun of all cases; but it is no mood, as it implies no mental energy or intention.

*To* eat, is only *do* eat. *To* eat stands alone, no person or substance can be prefixed, so the verb becomes a real substantive, and is known as the verbal noun.

Infinitive is not confined to number; it is used absolutely, without reference to accidents, as *doctum esse*, perfect and pluperfect, *amatum esse*, or *fuisse*, to have been loved—the infinitive future tense, *amatum iri*, about to be loved.

The simple infinitive expresses an action subsequent to that of the preceding mood; as, He is better than I expected to find him.

The compound infinitive expresses an action prior to that of the preceding mood. The compound of the invariable mood, *esse*, indicates action completed prior to the time of the first verb; as, He seems to be a scholar.

The infinitive in the active is often used for the infinitive mood, passive voice, but improperly; as, They are to blame, for to be blamed—I sent my book to bind, for to be bound.

Here are instances of the divers uses of the infinitive:—As a nominative case, *Mentiri non est meum*; as a geni-

tive, *Virtus est vitiam fugere*, for *fuga vitii, est virtus* ; as a dative, *Magis paratus servire quam imperare*, for *magis paratur servituti quam imperio* ; as an accusative, *Non-tanto emo pœnitere*, for *pœnitentiam* ; as an ablative, *Dignus legi*, for *lectione* or *lectu*—in *dignus amari*, is for *dignus amoris, amori, amorem, amore*. We find in Plautus, a good authority, *dignus ad eam formam, aliquid*—*contentus aliquid*.

The infinitive is impersonal, having no person nor number, and is no mood at all, being indefinite in regard to tenses, and is even used for the *future*, in *cras mihi dare licet*, for *daturum* : and Virgil uses *duci* in the future tense.

Grammarians say the infinitive has no future, excepting *sum*, which they allege has fore, from *φύω*, *fuere* fore by syncope, but infinitive is *nomen verbi*, and is used for all cases, and is governed by a preposition, the only instrument of government, as *Canes venandum*, where the preposition is omitted ; and it is so especially when the infinitive mood is added to the substantive, as *celer irasci*, for *irascendum* ; and in the supine the preposition is left out, as *eo visum*, which is only *videre*. Scaliger admitted no impersonal verb but the infinitive, because the so-called impersonal may have a third personal, but the infinitive has no person whatever.

The verb-substantive is followed by an accusative, even with the preposition expressed ; as, *est ad crudum alvum*. It is used for the participle, in *Ne desine me amare*, for *amans* ; for the indicative, in *Omnes omnia bona dicere*, for *dicabant* ; for the imperative, in *Sic et tu facere*, for *facito*, and in Homer, Δ. v. 53, *τας διαπέρσαι* ; for the subjunctive, in *Te valcre gaudeo*, for *quod valeas*.

The infinitive depends on the preposition, and of course the accusative after it. When we speak positively, we use the indicative, otherwise the subjunctive ; the infinitive

being an abstract noun and the first substantive, because *videre ipsum* was used before *vita ipsa*.

All parts of verbs are resolvable into the infinitive, and if you remove attributes, nothing is left but the bare infinitive.

When two or many infinitives, connected or not by *and*, are one part of the proposition, and a singular term the other part, place the word *it* before the verb, and make it singular; as, It is the prerogative of virtue to dread no eye and to suspect no tongue.

We have shewn that this mood is invariable, and represents every case and mood; as, *Dicere Dei, voluisse Dei*, says Eucherius, Bishop of Lyons; and in this place no word is understood any more than *χρῆ* is said by grammarians to be understood in that noble aphorism, “*Αἶεν ἀριστεύειν καὶ ὑπείροχον ἔμμεναι ἄλλων.*” It stands on its own basis, and is primitive diction, which some empty critics ignore. It is recognised in, To err is human, to forgive divine, where the infinitive is employed substantively; and in Italian, *Questo dire è superfluo*; and in German, *Das essen*. Should two or more infinitives precede the sentence, the verb must be plural. The infinitive naturally coalesces with desire, volition, &c.; as, I will, want, desire to do, &c.

Under verbs common A. Gellius quotes Cicero, where the perfect infinitive is not varied on account of person; as, *Quos non est veritum—ponere id—who have not been afraid to set, &c.*; and this structure is confirmed by Plautus in *Justam rem esse oratum volo*.

Hence indeclinability is not confined to what is vulgarly taken for the future; *futurum*, or fore to be, or about to be, is obvious, and so of all verbs. But *essem* and *esse*, *forem* and *fore*, are evidently imperfect of the infinitive.

As we speak not, and can not speak in the future, so no language can possess a future tense, nor is it philosophical to assert the contrary.

The Sanskrit *asmi*, to be, has no future, and Grimm has shewn that the Teutonic dialects have no simple future. The Welsh grammarians give the termination of a future to a particular form of the verb, which is used with both a future and a present signification.

In the phrase, *Non tam hebes ut ista dicam*, it is not translated with a subjunctive, but an *infinitive* mood; as, I am not so dull as *to* say so, which suggests that the subjunctive mood does not exist in English.

He can not abide *to* take pains is either a rule in grammar or used in it, but this construction has not been observed by grammarians. English writers avail themselves of every kind of diction, ancient and modern; now adopting, now rejecting inflection to write naturally, for writing grammatically or elegantly may be different. Grammarians, at a loss for English construction, appeal to learned languages, and if they are against them they say those languages have nothing to do with English, and they insist on analogy in opposition to foreign and domestic authority.

To continue our observations on the infinitive, the preposition *to* governs the infinitive mood, except where it implies *do*, as I do love—is *to* love—in which case it is not an exclusive sign of this mood (see page 14), but all other prepositions govern the participle. The prepositions *to*, *of*, *for*, *by*, *with*, are connecting media in sentences.

The primary or adjective verbs as *bid*, *dare*, *make*, &c. are used without the sign *to*, as I dare defy, swear, mount, go, &c. *Bid* him wrestle with affliction—She not denies it—Which they not feel—but the radical form of a verb is to follow the participle or preposition *to*, as *to* write, *do* write.

*To* prefixed to a noun invests it with a verbal character, and was used to distinguish the infinitive from the noun after the infinitive had a distinguishing termination.

We used to write from *to* die, for *to* come, and in Gower's fifth book, *Confessio Amantis*, "In all hast made hir yare, Toward hir sister for *to* fare." This is Greek construction. The infinitives and the imperatives were originally the same, and *Re* at the termination of Latin infinitives may be the word *re* in reality.

In Danish *er* is equivalent to *am*, and is the infinitive, corresponding to *res*, or thing. The old form *as dicier* is an inversion, though it is thought by Welsford to be the Coptic *er*, meaning *to be* and *do*, as all words ending in *us* and *ris*, as *familiaris*, *primarius*, and the future in *rus*, corresponding to our *ary*, *ery*, *ory*, *ury*.

Sometimes this particle was united to the accompanying verb,—as *T'accomplish*, and this is found in Chaucer, who preserves or sinks the sounds of his syllables arbitrarily to suit convenience. The reader can not at a glance discover his scheme of harmony, and it is difficult to do justice to the poet's versification in the art of reading poetry aloud to an auditory.

All our poets retain or dismiss termination at will, because it is not essential, for when used, the diction is artificial, when omitted it is inartificial or natural. Chaucer, writing intensively or imperatively uses termination, and neglects it when he speaks positively or indicatively, and this shews that inflection is the creature of convenience, and that it is not necessarily appended to words, and that natural language may and does reject inflection at will.

The preposition *to* has a very extensive power (as shewn in the Chapter on *Do* and *To*,) and may elegantly supply the place of *may*, *can*, *will*, *shall*, *might*, *could*, *would*, &c.—as, He has nothing *to* comfort him, where all these verbs may be applied, as *may*, &c.—The Son of man has not where he shall rest his head—that is where *to* rest his head.



To, again, between verbs is often suppressed, as "Ethereal trumpet from on high 'gan (to) blow." When the adjective was introduced into language the system was changed. Now the Chinese have no adjectives, and so the *infinitive* mood became an adjective, and invested with that character it became possessed of all the power of the *infinitive* or more, for amans is one who loves, and yet the infinitive never had this power.

The Chinese adjective, like our own, is not varied; the same unchangeable monosyllable acts the part of noun, verb, and participle, according to its allocation in a sentence.

We add here, what should have found a place in the last chapter, that this power is not confined to the *present* participle, but extends to all the rest; for the participle unites in itself all the properties of the noun and verb—of the noun in amans, of the verb in amans virtutem, docturus disciplinam, Ad accusandos homines, legendæ epistolæ, Epidico quærendo, for Epidicum.

In Hebrew and Arabic and some other Oriental tongues the participles have no gender. What we style verb is only a noun-substantive, and its terminations are pronouns, or the article which gives gender to them, hence the verb is said to have gender.

What is the participle in modern language but the gerund, as standing, *end*, *endo*? Did the Normans introduce their nasal *ing* for the Saxon *end*, *ind*—? In fine, does not the participle or gerund assume the power of a mood as in *Illo præsentē, me absente, præsentē nobis* for *me, absente vobis* for *te*? where it renders superfluous the conjunctions *when*, *while*, or rather the adverb used conjunctively? Nothing can exceed in elegance this construction.

A finite mood varies, and has two tenses, absolute and perfect; the absolute applies to present, past and future.

A. Gellius remarks, "*Immobilis est infinitus, necnon et gerundium et supinum, nisi suam respuant naturam aut in nomine migrant.*"

In Homer is such simplicity found that the same verb served for past present and future—now an aorist is so applied, termed the first and second indefinite, because it implies the three denominations of time—for an illustration of this see *Odyssey*,  $\Xi$ . v. 425,

Κόψε δ' ἀνασχόμενος σχίζῃ δρυὸς, ἣν λίπε κειών—

Percussit autem in altum tollens quem liquit profectus stipite querno.—

It is thought the infinitive in Greek was τυπτεν, but Lord Monboddo says τυπτεμεναι was contracted through prolix variations to τυπτειν and τυπτεν.

The perfect participle passive ought to signify that which has been done; Τέτελεσμένον ἐσται means not, *shall have been* finished, but *shall be* finished completely; and Dr. Clarke calls the preterperfect the *present perfect*, while Lord Monboddo turns the past perfects into *aorists*.

Now an *aorist* means a tense unlimited in its operations, and which may be applied to present past and future time, expressed or implied—and the Greeks support this view of an *aorist*, and it is used by them as its meaning implies, α, ὄρος, infinite in time and tense.

The Latins style verbs *inceptive* or *inchoative*, as caleo, calesco, which termination is only εω ἔω, ἔσχω, to be or become, as παεω, παω, pasco-paesco. The Latins have nothing analogous to an aorist, but in Homer the present and perfect tenses are similarly employed, and so with the Attic poets, which evinces the universality of its use.

Harris in *Hermes* says that μέλλω γράφειν is the *inceptive* present, but ειν is really the same as the aorist. The first conception of an aorist has not been given by any grammarian that I have read. Now εἰδὼν, I saw, is an aorist and indefinite, and is so if it stand alone and is unapplied, but

not so if the time of the action is specified, as I saw it yesterday; because to apply an indefinite tense to a definite time would be an impropriety.

We have but two tenses in English which correspond to the aorists in Greek, properly termed the first and second indefinite or indeterminate time, that is present and imperfect; first preterit or imperfect, second preterit or aorist, as I loved, or should love, because they are applicable to present past and future without distinction. They are also convertible, so are all the tenses in Greek; for inflection was adopted partly to diversify expression and partly to avoid ambiguity, for the theory of speech or systematic grammar was not considered a science till the days of "Philip's warlike son," when Greece had one standard, the Attic, which was not originally the purest dialect.

Hermes criticises Milton unjustly in these lines—

"Millions of spiritual creatures walk the earth

Unseen, both *when* we wake and *when* we sleep."

Here *walk* means not they were walking at *that* instant only, but *ἀορίστως indefinitely*; but there the time is *positively* determined by *when*. So it is contrary to the rule Hermes wishes to establish, for we lay it down in canon 32, page 13, that time is and ever has been expressed by a noun or an adverb, for time is *not* an essential appendage to the verb, though time is divisible and extended, and has a beginning middle and end, and to indicate these points tenses have been formed artificially, when aorists were used for all times and tenses—and Hermes remarks, we *seldom* hear of aorists in the *future* tense and still more rarely in the *present*, yet *this* admits there are aorists in these tenses. Though these forms are called second aorists they have a future signification in early writers, as Herodotus, B. I. c. 5. Ὡς ἂν μὴ καταδηλος γένηται, and again, c. 29, ὀρκιοῖσι γὰρ μεγάλοισι κατείχοντο.

## ON THE WORDS DO AND TO.

It may be deemed visionary to endeavour to shew an identity between the words Do and To—but if the accompanying illustrations and citations bring not conviction to the mind of the reader, the author is content to leave this identity as a theory, although he can not see why this identity should not exist; for before words were multiplied one and the same rejoiced in several applications, hence they had many intentions, which on analysis were found to possess little more meaning than their primaries.

It is a canon in etymology, that that language is its parent, where the true signification can be found, and where its use is common, accepted and familiar.

A word *had* one meaning and one meaning only originally. I infer that *to* and *do* are identical, and this intrinsic meaning is to be found, and the cause of its different application also, and in support of this conjecture, I refer to Richardson's Dictionary, Section III.

Grammarians say, no two words are synonymous, not because they are sure of this observation, but because it *ought* to be so, for nature never adopts but what is suggested by necessity.

The parent stock of synonymes is tropes and figures, by which language becomes abstracted and refined, which is the cause of adventitious and metaphorical senses, and words of divers intentions and misprision of terms. Were a redundance to pervade a language, we might be said to speak, as Hudibras jocosely says of Cerberus, "a leash of languages at once."

TO, prefixed to a noun invests it with a verbal character, and DO is prefixed to other parts of the verb undistinguished from the noun by termination, and to those parts only. The radical form of a verb is to follow the particle *to*.

According to the writer of the Diversions of Purley, these words, which some *would-be* critics imagine are no relation, are by him derived from *very same* root and stirps, being perfectly identical. The difference between *t* and *d* is very small, and in derivations it is hardly worth regarding. To and do are rarely used by Chaucer, because the *do* was implied in the termination; so instead of saying, I *did* love, I lov-*ed* is used—the same if he *doth* love—he loved, is used, because the *do* is an affix.

Now, *do* is a verbal sign, hence we see there is no caprice in employing *to* and *do* so differently from the practice of other languages, whereby we can use both the termination and sign. If a distinguishing termination is used, then *do* is omitted, the termination fulfilling the office, hence, consisteth for consists—the *eth* being in the *do*, as he asketh: doth he? In Gaelic, the words *do* and *to* are the same, *de* and *do* being *of*, and *to* answering ours in the dative case.

TO is the past tense of the Gothic verb *tauyan* to do, says H. Tooke, which proves its identity. If this be admitted by those puny intellects and contrary heads, who have exposed in reviews their perversity and crass obstinacy in denying it, by asking what does all this mean? Let it be proclaimed that *to* is no other than the very verb to *do*, and as the foundation of all verbs is a substantive condition, both *do* and *to* may be taken substantively. Hence, the act, eat, eating, do eat and to eat are synonymous. This same *do* is found at the end of words as *endo* in fact, for into—inflammando is inflaming, and is *to* and *do* inflame, elliptically.

There is then no violence in inferring that the infinitive, the participle and gerund are the same, and occasionally both are used substantively, as in inuendo—the doing, in which the learned languages agree, as *endo urbe* for in urbe. See 12 Tables of Roman law.



Non est solvendo (æri is understood) taken substantively is, he is insolvent; as radix est edendo, the root is for eating, ergo, (which is the Greek ἐργον,) means it is edible.

Again, in the phrase, dictu quam re facilius, we have, It is easier to say than to *do*, or in the doing.

Now the termination *and* means continuation, like *end*, and was the termination of all our vulgarly termed participles present, in reality corresponding to our Latin gerunds, as rolling or *rollend* stone, *volvendus* lapis.

In the Persian word, *hastan* to be, we may recognise *haben* to have, and so the terminations *an* and *en*, *endo*, into. *An* is a verbal root of *hast-an*, and *ast*, means, he is.

The Arabic and Hebrew tongues follow the Persian exactly in their verbal arrangement, and in the nature and form of their inflections. There is only one word in Arabic, for to *be* and to *have*; indeed it is rather *have* only. The Arabic infinitive is a verbal noun substantive in the accusative case, and corresponds to the gerund *endo*.

I cite here, from the Twelve Tables: *Hominem mortuum endo urbe, nei sepeleito, neve urito.*

*Endo* fonere, tribos ricinieis, rica porporea, decemque tibicinebos vestier licito, hoc plous nei facito.

*Patri endo filium qui ex se matre que familias natus est, vitai necisque potestad estod.*

*Endo gredi—ingredi—endo pedite, impedit, induperator, imperator* are commonly found.

So we are led to the accusative case—*Endo* is equivalent to *indu*, *du* and *tu* being alike and equivalent to *to*. And this may assign a key, if not too far fetched, to the pronunciation of *tu* and *du* in tutor and duty, for they have the same sound in B. Jonson's *Sad Shepherd*, act II. s. 1.

“Gang thy gait, and *du* thy turnes betimes; or I'se gar take thy new breikes fra thee and thy doublet *tu*.”  
Gar means cause or prepare.

There are three words in Persian for to *be*. *Budan*,



*hastan*, and *shadan*—hence *shum* the Latin *sum*—*sunt*, they are, is from the Sanskrit *santi*, and is also the Scythian *hwynt*; the pronoun *they* being at the end of the verb, as I proved the article to be in both Latin and Greek, as *λογος*—*domin-us*—a custom common in oriental tongues, especially in Sanskrit, as *Baan-oh* arrow *the*. The same in Persian, where the article *i* is used for *a*, and in the plural *ha* is added, as *Gul rose*, *Gul-i-a*, roses.

To apply and to appreciate this secret is of infinite use in grammatical analysis, why therefore are not terminations of words made a part of instruction as *distinct* and important words? A judicious arrangement of common terminations in modern and unspoken tongues, with a short syntax, would be of unequivocal service to students and do honour to literature. A few pages would suffice to initiate youth into some of the mysteries of speech; and I here again refer to the vocables *do* and *to*, whose extensive applications in our tongue prove them to be the cardinal words in primitive diction, for such there was, although some overweening grammarians totally abjure it.

*I do* you to wit, means I give you to understand; *notum vobis facimus*, we do make known to you all. The same *to* is found in *to* day; *to-morrow*, *to-night*, *datâ nocte*.

If you *do*, is give that you *do*; for *da* and *do* is included in the *if*, written *zif* by antique scholars. So, is only though, which is *doch* in German—and equivalent to *do* and *to*. I will *tho'*—so pronounced, the French use it in *oui dà*—yes *tho'*, indeed.

To *do* means also to kill, and is the very same as *duo* in Latin, and *tuer* in French. *Duid*, he kills, in the Twelve Tables—hence, all its compounds *perdo*, *perduo*—from which arises our *dede* to *do*; the quick and the *dede*, crucified, *dede* and buried.

We also say *done* to death—which is *do*, and down. It is found in *don*, *do on*, and *doff*, *do*, off.

"He aras up and adun sat." Here *to* and *down* are the same. Brut d'angleterre by Layamon, 12th century.

Do was *ado*; human speech originated in popular simplicity, and not in scholastic refinement to which it came by time. Hence primordial diction became inflected, as we find it in all grammatical accidents.

Is not *ad* the reverse of *da* or *do* and *de*? Tooke derives *ed*, the termination of our words as *loved*, from *actum*, which is preposterous. In symbolical diction it is easily understood, for *a* or *e* terminated by *d* the closer, or the imperative *do* inverted—it is only *do*, the old German *tuon*, and in the word *Sokida*, I sought, we find its solution in, I seek, *did*. Sokcando—seeking, or in search.

If *ed* means up, *de* must be down—hence, symbolical writing was originally conducted on the same principles of simplicity and precision with the arithmetic art as X means 10 and XI means 11. So the converse of X means 9, IX. One being placed before a greater number has a power of abstraction, while I, placed after it, has an augmentative influence.

Words are few in origin, and Adelung, in his *Mithridates*, says that all radicals are but a few hundreds in any language; some 500 having been enumerated in Sanskrit, some 1288 in Greek, and about 1000 in Latin.

It is incorrect to imagine that a letter possesses an essential power more than a figure. Its force when alone, and its power in apposition, depend on convention; as *ad*, to, up—*De*, from, down—*ad-scendo*, *de-scendo*. *One*, is affirmative, and the converse is negative, no. On this argument depends the analysis of every conjunction, verb, preposition, in speech.

*To* and *do* signify the deed or act, which placed before another noun expresses the energy. Does not the energy reside in the agent? Do not the terminations *eth*, *ed*, *en*, point the energy or apprise us to what object it is to be

transferred? *Looketh* is equivalent to *do* or *to* look, sometimes expressed by an equivalent or synonymous term, such as at, in, with; as, he loveth her—that is, his love is on, in, at, with her, &c.

Sometimes the energy is transferred to the object, when the passage is not resolvable by on, in, &c. Do and undo, on and in, are referable to the same source. See Grimm's Grammar, vol. i. p. 1040.

In declarative propositions *do* is not used. Ex.: I know it; but if we speak emphatically it is used: as, I *do* know it—Do come. In negative and interrogative propositions *do* is indispensable. Ex.: I *do* know it—*Do* I not know it?

*Do, shall, will, may, &c.* are sometimes omitted, which has induced grammarians to suppose that we have a subjunctive mood in English, which I have combated; as, Unless he wash my feet—If he but touch the mountain. Here *do* is implied, which solves the construction.

I have nothing *to* cheer me, that is, might, may, could, &c., so that the words *do* and *to* perform the office of *all* the terms which have been mistakenly styled auxiliary verbs.

Manners maketh men, that is, *do* make. Here lieth the body of A B, that is, *do* lie—I am the Lord that maketh—do make. *Eth* is an essential and independent word, and constitutes no part of the word to which it is joined.

H. Tooke says that *do* is only applied as the English use it. He was not aware of the comprehensiveness of its application, being one of the most universal vocables in any tongue, and I reiterate it, a *cardinal* word.

*Be* and *do* by transposition supersede the use of conjunctive particles, an elegance unknown in modern languages, and in our tongue all inflection is rendered unnecessary by position. How simple and how natural. Why

is the verb without an inflection after a conjunction? Because the conjunction is equivalent to the verb *do*; consequently the verb dependent on it cannot assume the termination. We do not say *Do* loveth, but do love. Thus: if though he read be equivalent to *do* he read, the termination can not have place, which is another proof of the extensive application of *do* and *to*.

The use of this significant monosyllable is not confined to English; it is recognised in the learned tongues, but being varied it does not strike the reader so forcibly.

The termination of the verb *th* is to be found in the Saxon *usith*, and is the initial of *do*. This *th* is sometimes converted into *s*, which is no more than *t* aspirated; hence the variety resulting from the commutation of *th* and *s*. We find an instance in quod, quoth, written cwæð, quithan. We say, Quoth he and never he quoth.

Go was written goo, and pronounced as do, written *adoe*. "That longen folk to *gon* on pilgrimage"—go or begone.

In the solemn style *do* is frequently used, particularly in Scripture, and the omission of it is confined principally to the familiar style of writing, when applied in an active sense; but when used passively its presence is indispensable; as, I saw him *do* it.

Some words when used in active form are not followed by *to*; but when used passively *to* can be suppressed; as, Our Saviour bids us offer our prayers in his name.

The sense requires no other mode in all our eminent authors, possessing advantages not easily discriminated in other languages, and these become laws in it.

In the phrase of Spenser, Bitter curses horrible to tell, critics say it should be horrible to be told. Again: *Did* quake to hear and nigh asunder brast.

Now here *did* and brast are in the same tense, which justifies the following biblical translation—Did he not fear

the Lord and besought the Lord, and the Lord repented him of the evil which he had pronounced against him.

Here *did* and besought are in the same tense, and are analogically expressed. It does not follow because *did* in the former part of the period is expressed that it should in the latter be understood. The interrogative and explicative sentences are not confounded; for the second and third sentences are *inferential*, and not interrogative, as Dr. Lowth supposes.

Besought is equivalent to *did* beseech, as brast is to *did* burst; and both are elegant instances of genuine eloquence and afford a variety of diction, which enhance and give change and charm to composition.

I have now advanced *satis superque* to prove that the preposition *to* is identical with *do*, and in sustentation I will cite this last evidence. We arrive *to* Exeter, a phrase now obsolete or local, once common. It means obviously I go, *do* go—extent Exeter—at, ad, both noting completion, in which the word *do* is not only implied, but is actually identical, and with affiance I aver (against all critics and gainsayers, who have neither studied these points nor care about them, but in reviews love to depreciate rather than approve, and against whom it is below one's dignity to shew uneasiness or resentment) that these citations and facts are,

The imputation and strong circumstance  
Which lead directly to the door of *truth*;

And that in these proofs adduced, the words *Do* and *To* are *one* and the same, is a truth, which may be received by all who philosophically cultivate science and appreciate the phenomena of language—the agency by which we laud our Creator, and declare the wonders that he *doeth* for the children of men.



## ON HAVE AND OF.

WHAT I suggest here may be considered a speculation and untenable, wanting in proof sufficient or verisimilitude to command acquiescence, but as it bears on the preceding chapter I introduce it to be held as a theory, until it be subverted or confirmed by happier industry or future information. I solicit only that these chapters may be *ingenuously* considered and not recklessly decried, as in an inconsiderate review\* of the first edition of this Tractate, and then my conviction is that the affinities ascribed to the particles and words will be fully established, regardless of the petty cavils of petty minds. “*Appensus fuisti lancibus et inventus est minore pondere*” may be applied to the critic as well as the publicist.

There is much more unity in language than is supposed ; the *materies materiæ*, if not reducible to one element, is on analysis found to be so simple that one word is applicable to many senses and employed in many intentions.

I think lingual affinities are perceptible between the verb *Have*, and *Of* the preposition—as I thought *to* and *do* to be the same word, so I find that *of* is akin to both—all prepositions are reducible to these two prepositions, *of* and *to*, as far as case is concerned. *Of* means *father*, and is the *general* preposition, while *to* is the particular preposition.

The efficient cause in English is expressed by *of*, *from*, *by*, *with*, *through*, &c., which styled particles are no more in derivation than these, viz. *of* is *have* ; *from* is the same as *frame*, *through* is *door*, &c. ; now all prepositions alluding to the ablative case are synonymous, as I die *of*, *for*, *by*,

\* Saturday Review, 19 Nov. 1859.



from, through, with hunger—so all prepositions have the same import or are implied as connective particles, having lost their primitive significations; hence a particle is a sign of a relative idea made absolute by its application.

The Latins neglected the prepositions and the Greeks cultivated them and disregarded the case, for their prepositions applied to almost all cases, as *Utor libris quibus habeo*.

I say with assurance that all the cases in the learned languages depend on the equivalents *of* and *to*—and all the *compound* tenses of verbs also depend on these prepositions, as *J'ai dû*, I owed him, or to him—here *to* and *of* are blended and are significant.

The preterperfect in English means possession, as I *have done* it, or possess it in *fact*; *done* means in *fact*—*indeed*—and inferentially is equivalent to *have* and *of*, which I do not scruple to derive from *Ab*, father in many oriental tongues and dialects, *as* in composition *ab-el*, *ab-on*, *ab-or*. It is found in the Greek *ἄπο*, and in the Welsh *ab*, *ap*. *Tâd* means father, and *ab*, *ap*, are used for son, *Mâb*; as Owen *ap Jenkin*, the letter *s* is often affixed, as *Jenkins*, which means *out of*, *existence*—or *kin to Jones*, or *John*, a very extensive prænomen, and is the same as *Hanno* in Carthaginian; *Hanni-Bal*, from *Baal*, means *Lord John*. The Hebrew had *Joannes*, which name Bryant identifies with *Jonah*—*Berosus* calls *Noah* *Oannes*—a dove, *Iön*—and every language in Europe has *John* for Christian name, under some form, as *Giovanni*, *Jean*, *Johan*, &c.

*O* in Welsh is *out of*—*from*—*oc*, *odd*. *At*, is preposition for *to*; *Pappa* and *Pappus* signify father in Egyptian, and in *Homer*, *Odyssey*, *Z. v. 57*, *Πάππα φίλε*—is dear father—*ἄπιαγῆ*, is fatherland; and the words *have*, *had*, *hov*, are only modifications of the same word *of*, implying *to* also. So these two prepositions are found in *haved*, *of*, which is another variety of *ought*. *Eidhov* in Celtic is my own,

which *hov* is only have. In Gaelic *de* and *do*, which is *of*, means also *to*. While *da* in Chaldaic means *the*—as Demeter, Δημητηρ—the mother—Ceres. Mithyr in Egypt is related to the ark, said to be mother of mankind in Ethnic mythology.

*A* is for aught, *na* for naught, *o* is ought, no nought—and *not* comes from nought, and all descend from *owe*. Debeo is only De-habeo—and *devoir* in French but *devoir*. *Ought* is the past tense of *owe*, which is *of*—and discovered where it may be and disguised, it is but the *old* dog in a new doublet; ought is often written improperly for aught, meaning anything—as for aught I know.

*A* and *o* may be abbreviations of aught and ought, being written indiscriminately. Nay, naught, none, not one.—The spelling, as in many words before orthography was fixed, was arbitrary—indeed orthography may be said never to be settled, but words like lands have a *limit* to their right, and it is more politic to leave them, and pronunciation also, *veratae questiones*, than disturb them after a long possession.

*A*, *an*, *ane*, *awen*, *o*, *on*, *oon*, *one*, seem to be abbreviations, like *act*, *ocht*, *aught*, *ought*, *odd*, *owed*, *owen*, *own*, *one*, all deducing from *owe*, which corresponds to the Latin, *ans*, *ens*, and to the Greek *ων*, being *fons et origo*.

“A marchant man that he *ought* money to—that enquire what him was best to do.”—Off was written of,—auf, of, off, and is equivalent to *abi*, *begone*, *Via*, *via*—allez vous en—off with you—like too written to, as to læt for too late. Saxon.

The modern Greeks do and probably the ancients did, pronounce the genitive case of *λόγος*, *λόγον*, as *logof*—which *of* denotes possessive case or possession, the same as *have*, when traced to its radix.

To *have* and to *owe* have been shewn to be identical, as is evidenced in this phrase, The man who *oweth* this girdle,

(Acts of Apostles)—is the same as *hath* it; and this etymology is reinforced in *l'homme à qui est cette ceinture—Virum cujus vel cui est zona hæc.*

What you have of another is *due*, which points to the identity of *habeo* and *esse*. They are equivalent, commutable and synonymous—Ex: Hast thou hunger then, for art thou hungry?—*Milton*. *J'ai chand*, I am warm, or have warmth. *Il fait froid*, it is cold; *il fait nuit*, it is night. All etymologists recognise the fact that one simple word supplies many meanings and shades of meaning—which is shewn in the multitudinous forms of *have*, *hab*, *ab*, of *ought*, *debere*, *devoir*, and when thus applied it is styled primitive diction.

Such affinities are perfectly obvious in *of* and *to*, both noting possession; hence *two* apparently dissimilar terms really and substantially are *one* and the same; nor is it surprising that these prepositions are synonymous and analogical, when it is considered that *cause* and *effect* are concomitant, and can not be separated even in imagination, for they are of such a nature that the latter derives its existence from the former, so that the effect is the property of the cause, as it is contained in it. We aver again therefore, that *IS*, the *universal* copula, the substantive verb *to be*, is the *universal* genus, to which all things at all times may be referred, and so termed the general genus, is used for *have*, and is equivalent to *of* or *have*, of which it is the abbreviation.

We affirmed, despite the sneer which fell dead-born, of one who derided this hypothesis in a newspaper, and who undertook a task for which no one was so *little* qualified, and we reiterate now, that *TO* is the reciprocal of *dû*, or is mutually interchangeable with it, and we adduce the phrase, *Qui doit faire cela?* Who is *to do* that? which is equal in word and meaning to who shall, will, ought *to do* that? and so if I appreciate, or *évaluer au juste*, my theory or rather

proof, I may, without hyperbole, aver that these affinities are obvious, but not to *all*, for who can expect it, that those whom nature destined to be hewers of wood and drawers of water can be philosophical inquirers, conversant with language, the vehicle of thought, that great and efficient instrument in meditation?

Dr. Blair, a name worth shoals of such *pretenders*, the fond few who dam up literature and try to repress rather than incite to inquiry, remarks that the structure of language is extremely artificial, but there are few sciences in which a deeper and more refined logic is employed than in grammar.

*Of* denotes the genitive case, which I surmise may be found in the letter *s*, as *mos*, *moris*—of signifies author, and *moris* may be a transposition of *ex-more*. So we get to the root of *s* contracted for *is*, and which was wont to be marked *c* on antique monuments.

Plurality is expressed by *s*, and in Chinese by *en*, as *muen*, more. This termination in English added to words notes addition, as, *ox-en*. *Es*, written also *ec*, notes extension, which is plurality, and may be traced to the Hebrew *Issa vira*, according to Bochart, signifying she-man—and although our word woman could be derived from *of-man*, by transposition—*wo-ov*, of, without violence, yet its origin is admitted to be womb-man.

The particle *ce*, is the same as *es*.—Ex.: Onies, twies, pennies, dice, mice, which *es* is synonymous like *en*, with time, denoting extension; as *hous-en*—*wh-en*—*the-en*—*theo-en*. In the words *length-en*—*leather-en*—*war-en* to make aware, and *ent* in *monu-ment*, *en* is the same. So the *an* in *partiz-an*—*in* as *matine*—*alexandrine*, the principle is the same.

The Romans continually prefixed *s* to Greek words, which *s* is only *out of*, meaning existence; as in *as*, *es*, *is*, *os*, *us*, and is the possessive case of nouns, forming also

the third person singular of verbs, and is equivalent to *the* and *that*. See Richardson's Dictionary, Section III.

Now *es*, *ek*, *ex*, issuing from the *cause*, is only plurality expressed by *s*, when elocution requires it, whether we consider the termination *s* as Keltic, Gothic, or Greek, it imports but that it corresponds to the Saxon *of* or *to*. Before the Trojan war *s* resembled a semicircle *c*, as found on the Sigeian monument, and this favours the idea that *to* and *of* differing apparently, yet *really* agree.

Avowedly *ec* is *es*, which combination is equivalent to our *from*, *of*, *out*, &c. as *ec-fociant*, fly off, for the Umbrian and Tuscan *u* was not then adopted. This proves that *s* or *ec* is the preposition *ec* transposed and inverted, which inversion constitutes what is termed *case* in artificial language.

So convenient and general is the application of *s* or *es*—that the English, who retain nothing but what is useful in factitious language, can and do with this termination express every casual relation of the most complicate dialects—Ex.: Cujum pecus? Regium vel Regis—Cui pecus? Regi, ad quem pecus? ad Regem—a quo pecus? a Rege. So we say *whose* cattle? the king's—&c. This looks minute, but “les choses les plus petites deviennent grandes, quand elles peuvent servir aux grandes.”

The word *had* is used comprehensively for I *would* have, and by some it has been thought a solecism or abnormal, as I had rather not—but this sentence is elliptical and hypothetical, and means I *had* rather not, were it left to my choice.

The unlearned take their ideas from nature, and adopt no expressions but such as necessity requires, and are often right when the philosopher diverges. Some on encountering this difficulty place it beyond control, and give it up, assigning it a metaphysical meaning, as many faint-hearted wights throw up their cards on losing a trick.



There are really no metaphysical ideas, for that logical term means *with* nature, but posterior in the order of inquiry, and not *beyond* or *above* nature.

I consider that any true philologist or ingenuous student, who are not *routineers* by practice, but who cultivate *philosophical* grammar, in the words of, *to*, and *have*, of so large application, may discover the analysis of every case in language; so will fly many difficulties in the career of literature, which is an increasing source of rational pleasure, for language involves the most recondite mysteries of human intercourse, and is the basis of every intellectual structure.

#### ON THE ARTICLES THE AND A.

*The* is called the definite, and *a* the indefinite article—but both the articles are definitive—although *a* is said to leave the individual undetermined, and *the* fixes him.

H. Tooke derives THE from the Saxon verb *Ðean*, which means *acquisition*, and which may account for the omission of the relatives *who*, *which*, &c. when *the* has been expressed. Ex.: *The* man I saw—*the* house I built—*the* trees I sold; thus rendering its equivalents *that*, *which*, *who*, *whom*, tautologous.

The article *the* is sometimes omitted, and may so be with propriety, before superlatives, when they are used in an eminent or emphatic sense and require a definite the most. This fault is imputed to Scotch writers—but natural language has privileges unknown to artificial.

In a direct address, or when the superlative is preceded by a possessive term, *the* is inadmissible (but on other occasions it *should* be used) as, He is my best friend; you are my son's sincerest friend.

The language of England is elliptical and beautifully so in prose and rhyme, which renders it laconic and energetic. At most, at least, at best, all these expressions



are more energetic than if *the* were interposed—these are ellipses, which are omissions either in a word or the inflections of a word.

The article *the* was sometimes prefixed to the pronoun relatives. *The which* is used in the sacred roll, and that the article *the* was used as a relative appears in the Lord's Prayer, before *that* and *who* were adopted and preferred; for when *the* was succeeded by *that*, its distinction was changed—*who* has succeeded *that* and *which*.

Now *the*, *that*, *which*, *a*, *an*, *one* are all identical—as a man, not *two* or anything else—this notes extraction, as the thing extracted out of, &c.

H. Tooke admits *all* words to have a meaning—and he adds, Articles supply the place of words which are *not* in the language; and we may ask, can non-entity occupy place, and what has *no* existence have a meaning?

Rules are introduced to restrain the exuberance of popular diction; they are rather to be read, not committed to memory to be learned by rote.

In many instances we find *the* is the *article* in English, as the terminations in Greek and Latin nouns are the articles—in fact this principle obtains in Sanskrit and Persian also, supplying the place of an article by a termination of those nouns which they would indefinitely particularise, as Baan-*oh*, arrow *the*, and in *Gul* a flower, *i* is added.

When we say “St. Paul *the* is the highest preacher *the* we habbeth in holy Kirk,” it is obvious that *the* is the relative as well as the *article* in *both* these places; and again, *the* is the relative *who*, and represents the Saxon *thaet*, *that* or *who*, which seems to derive from *tha*, *the*, signifying the same. Ex.: Ealle tha *the* hyt gehýrden—all they *who* it heard. Again, Our fader *the* in heofunum cart—who—Them *the* scyldigat with us. Those *who* trespass against us. See page 7, Canon 5.

Literal roots are used as prefixes and suffixes, as *os*, *us*, &c. being article and relative too. They are even put in *medio*, and are the elements of all words in all languages, for each was used, and was an indivisible, intelligent sound in its original intrinsic meaning. This is primitive diction, or the primeval form of speech, the esoteric doctrine for the scholar.

Articles supply the place of words not in the language, although all words are significant.

The article *a* and *the* have not the affinity to the Greek article which they are supposed to have. I believe that the Greek article notes and distinguishes the *gender* only.

We distinguish gender by *he* and *she*, in which the Greek and English coincide. It is abstract, noting absence of gender or indefinite without regard to sex, for we can predicate *he* and *she* of it, but not of I, we, they.

*Ille* and *iste*; *hic* and *iste* are said of one near, while *ille* is said of one remote. *Ipse* is of all persons, but generally joined with the primitives, as *Ego ipse*, *me ipse* *consolor*. *Hic liber est mei* or *meus*, that is elliptical, meaning *meâ interest causâ*; to avoid ambiguity, *Hic liber est mei solius*.

The Latin article does not mean *the* in *hic labor*, *hoc opus*, but *this* the labour, *this* the work. So I surmise that in both the learned languages the articles are only used to shew the gender, and have no necessary affinity to the English article.

The pronoun *ille* may be verbally and gracefully translated *the*; as *Ille vir haud magnâ cum re, sed plenu' fidei*.<sup>\*</sup> *The man though poor, yet faithful.*

Are we to omit the article in English if omitted in Greek? If so, what becomes of ἐν ὑμῖν ἡμῖν ἐλαλησε? In (the) Son spake he to us.—We are not then to seek the English article in Greek, they have no affinity.

In the sentence εἰς τὸ ὄνομα, which means in the name,

we have the article to imply *the*, which is taken for the virtue and power of God, but it is not necessarily prefixed to nouns.

Words should not be transposed if the sense may be obscured, as The wages of sin is death. Hermes says on this proposition, to which I have before adverted, that death is the subject and wages is the predicate, and Dr. Walker has copied this error under the word Predicate in his Dictionary.

We have remarked that the article in Greek was used to exhibit the gender before inflection was adopted. It was afterwards transposed and made a *termination*, when its former use was superfluous and ought to have been discontinued; but it was retained like many other particles for exuberance of sound, in which the Greek was pre-eminent. Hence the impossibility of reducing it to rule and determining its application; but we still think that its origin and use are different from the English article.

Languages supposed to have no article use it in prefixes, and in their terminations. The Mæso-gothic demonstrative pronoun or *article*, is *sa*, *so*, *thata*, which is only  $\acute{o}\varsigma$ ,  $\eta$ ,  $\acute{o}$ ; said to be originally  $\tau\acute{o}\varsigma$ ,  $\tau\eta$ ,  $\tau\acute{o}$ —but some think it was  $\sigma\acute{o}\varsigma$ ,  $\sigma\acute{a}$ ,  $\tau\acute{o}$ , and so the etymon of the pronoun was similar in Greek and Sanskrit—and the Latin *iste* is the equivalent, being *os*, and *is*, with *te* added, and may be derived from *ta*, *te*, *tha*, equivalent to *der*, *diu*, *daz*. See Pritchard's Celtic Nations, p. 261.

The personal index *thee* is to be found with a single *e* in old writers—and Love answered, I trust *the* without borrowe, I wool none. Again, Wel *his the*, corresponding to *bene est tibi*. Esther viii. 8. So that English government regarding the article *the* and *his*, the symbol of possession, lies here and can lie but here. This is the *germ* of metaphysical syntax; it consists of abstraction and is as invisible as its divine original.

*The* is used emphatically in these examples—In that quarrel use it to *the* death. I persecuted this way to *the* death. This was *the* Son of God. Painted to *the* life.

*The* is used in a particular sense, and is agreeable to the Greek. Dr. Lowth and his contemporaries were ignorant of the *relative article* being annexed to nouns in Greek and Latin.

When we say *the* twelve, we mean elliptically those who go by that name; as Paul *the* apostle, he who is so called by eminence—*the* poet, one so styled. Hence, *the, which, what, that*, are all identical and are correspondent to qui, quæ, quod—and ὁς, ἡ, ὁ.

I have never seen it advanced that the article and relative are identical, but I suggest it for the consideration of those who are friends to such inquiries, as well as the opinion that the article in Greek expresses the *gender* only, and does not correspond to our article.

*The* and *thee* have a common origin, the speaking only determining the difference, as Unto *the* tel I my tale. —Lawrence Minot's poem.

The throne of thee who art God is for ever and ever. This is consonant with the Greek text. "Truly this was *the* Son of God." Matth. xxvii. 54, and Mark xv. 39, υἱος Θεοῦ, a Son of God, or of a God. (Dr. Lowth.) But the critic would not have objected to this version, God's Son, which is correspondent with the original even to the letter.

Possessives are frequently but improperly used for the *definite* article; and *the* is sometimes incorporated with the substantive, as Thenvoye of fortune.—*Chaucer*.

In English a change of article alters the sense, as Nathan said unto David, Thou art *the* man—which could not be *a* man. Minute changes may induce serious effects.

"Hæ nugæ seria ducunt, In mala."

Proper names, when they retain their nature, never admit the article before them, as Tout Rome, tout Paris—and

a pleonastic form is used, when the French or Italians say, The Malibran, or the Mercandotti, the Grisi, &c.

If the numerical article *a* is omitted in language it is obvious, as it is in Algebra, the most perfect species of written language from its extreme simplicity and precision. *A*, *an*, *one*, are synonymous, and are used when we name an existence with emphasis. Since every letter in the alphabet is a part of it, so every word is a part of language. It is not necessary to use an article in a definition, the subject being divested of this essential appendage, according to Aristotle.

*A* king, is every king—*a* man is born to trouble, means every man. God gives reason to *a* man. Now both *a* and *the* are definite. No word can be more definite or less indeterminate than one or unity. *A* means being.

Who breaks *a* butterfly upon *a* wheel.—*Pope*.

Dr. Lowth confounds the prepositive and the definite articles. We have already said the former *the* in Greek shews the gender only, and corresponds to *he* and *she*. This was its original institution, which was found necessary to distinguish the male from the female before inflection took place, when it might have been omitted; but the Greeks were unwilling to surrender words once adopted, and therefore they retained the use of it for the same purposes, but particularly for one distinct end, to ascertain the gender, for without it many languages are rendered obscure. We are so accustomed to assume that an article is used before nouns, that we do not easily induce ourselves to think it can indicate the gender only. It appears so to me, hence I have suggested it with deference.

It is a comparative form of expression where *the* is introduced, as *the* more, *the* better, answering to the German *je* besser—and indeed *yea* more, *yea* better, would be correct; *the* is not an article then here, but a corruption of the German *je*, and *ja*—and being used as a comparative conjunction, it signifies by how much, by so much.



## ON PRONOUNS AND RELATIVES.

Pronouns are various—indefinite as *who*, receptive as *whom, which* ; personal as *I, she, it, me, him, her* ; possessive, *my, ours, they, his, theirs* ; relative, *who, which, whether* ; demonstrative as *this, that, other, some*. It is a neutral demonstrative, as *it* was he.

A pronoun is not used instead of a noun, as grammarians teach, but in *preference* to a noun, and the verb is *virtually* implied in *the pronoun* or included in it.

An abstract term signifies the mode or quality of an existence without regard to the subject in which it resides. Ex. : Blacksmith, roundness, &c.

A concrete term always refers to some subject, as black, round.

An attribute includes the relative and copula, when we say *a man*, we mean an *existence* which is styled man ; so good man, *one* so admitted to be.

In the Sanskrit syntax the personal and other pronouns are often omitted, as are their nominatives in the Latin, the *termination* of a word being a *sufficient* distinction. Hence, inversely, English authors have elegantly omitted the termination when the pronoun was expressed, for inspired<sup>st</sup>, we have

“ Oh *thou* my voice inspire .

Who touched Isaiah’s hallowed lips with fire.”—*Pope*.

Ascham in his *Toxophilus* says, “ He that will write well in any tongue must follow Aristotle’s counsel : Speak as the common people do, and think as wise men do, so should every man understand him, and the judgment of wise men allow him.”

It is needless to add there are anomalies in *pronouns* as well as in every other part of speech. The *pronoun* *ich* is found united to the *verb* in German, as *icham* for I am—*Schabbe* for I have—I<sup>ch</sup>ot, I wot. *Ich, Ig, I*, are the same as *ego*, and it is thought that *εω*, and *esse* are derived from *ego*.



Identity as *I* is no more susceptible of *multiplication* than unity. If we is the plural of *I*, it must mean *two* or more selves. There is no radical identity to be found between the first and second regular pronouns, and their pretended plurals. There is a similarity in personal pronouns between Sanskrit, Celtic, Gothic, Latin and English. In this affirmation Prichard and Welsford concur.

The Sanskrit *aḥam*, the pronoun for *I*, *ego*, consists of *two* elements, viz. *aḥ* and *am*—but the latter is a termination only—*aḥ* being the root—which resolves itself into *ih*, *ik* *ego*, being a guttural sound. From this the *oblique* cases are formed as *ma me*. The plural nominative is *Ve* prefixed to *am*. *Asmān* and *amme*, *asme*, *umme*, *usme*, are the epenthesis of *smā*.

It is through numerals and pronouns and articles that identity of language is established—and Sanskrit is the cradle of human speech and the fountain of inflected diction. To this parent language especially may the pronouns be traced; hence I have presumed to advert to it in this Tractate continually, since recent inquiries have opened it to etymologists, and all who take interest in philological pursuits, which is to language what synthesis and analysis is to chemistry.

To Sanskrit then may be traced the resemblance or direct affinity between *ng* and *m*. Its accusative cases ending in *ing* or *ng*, like the Latin *m* or *ung*. Ex.: *vesperung* for *vesperum*, as Fabius the Roman historian wrote B.C. 200, in his wars about Hannibal.

This was emitted nasally, as the French do now, and used to write *un*, *ung*.

*Ego* was originally *engo*, and from this proceeded the irregularity in its cases, as *mei*, *mihi*, *me*. This again leads to the first person of tenses ending in *m*, which *m* is equivalent to *ngo*, or *ego*, as the Chinese express it.

The Latin is a refined Celtic, and the first person in Celtic is *me*. They said *me*, for *aḥam*, *I am*—derivable

from *asmi*, *esse*—*ἔμμι*, or *ἔσσι*, in which we identify the Latin *esum* abbreviated into *sum*.

Me *am*, *ahām*, which has a point over the line denoting nasality; the *h* is really redundant—agam is *aham*, and all identical with *ego*, *ἔγωγ*, *ἰωγ*.

In English there was originally a nominative, as "*Me clupeth it Ludgate.*"—*Drayton*.

In Chinese, in a list which constitutes all the words in that original tongue, *ego* is recognised in *Ngeou*, *ngo*, *ni*. See Lewis le Conte's *China*, Lond. 1737.

Formerly the French used *g* after *n*, as *ung je servirai*, and *ung* is the accusative case of *Baan-arrow* in Sanskrit, where the article *oh* or *the* is a suffix, as observed page 81.

The Celto-Scythæ comprised the whole of the north of Europe and Asia, styled *Scythia* in Asia and *Celt* in Europe. In the *Celt* tongue, the labio-nasal *m* is mutated to the aspirated labials *v* and *f* in *Welsh*, and pronounced *v*; some have the personal termination *am*, to *av*, *af*, as the word *camav*, I love, in the *Gypsey* tongue. The Greek *ω* is a vocalised form of *aw*. Thus *am*, *av*, *au*, *w*. And here I will add the Latin future tense *audiam* to compare it with the *Welsh*, as I received it from Mr. W. R. Evans, one versed in etymology.

LATIN	Audiam.	audies.	audiet.	audi.	eo. (cav. eam.)
future.					
WELSH	Credav.	cred.	âv.	I go.	eo.
future.	Credi.		î.		is.
	Creda.		â.		it.
	Credwn.		awn.		imus.
	Credwch.		ewch.		itis.
	Credant.		ânt.		eunt.

The *Welsh* *credaf*, I shall believe, and *canaf* I shall sing, seem merely the pronoun *fi*. I or me—a mutation of *mi* added to the root of the verb with a connecting vowel to form the first person singular of the future tense.

Tenses are an earlier development of language than traceable composition, as *amabo*—may be *ama*, *ἔάω*, *ἐάινω*, *ἔάω*, which is the Hebrew *bô*, to come and to go.

The Sanskrit accusative case (pronouns) is *mam*, composed of *m*, enounced *ma*, and *an* enounced *am*. It has the force of the reduplicated *me*, *ma*, as *ego*, *met*, *εγω*, *με*, *δε*—and *me* too.

The Sanskrit pronoun of the third person is *T'am*—*Tu am*, the 2nd person, composed of *tu* and *am*, in Latin *tu* and *met*; with the organised sound *m* arises the pronominal *me*, and is the terminating syllable in *μi* in Greek, and *am* in Latin.

The Greek *αμα* is the literal root *m*, as *am-bire*, *am-plecti*, *αμφι*, and in Saxon *embe*. Now *am* is the radix, and *φι* is added, as in other Greek words, *ἔτη-φι*. *Am-te*, *is-te*, *tu-te*. See page 37.

*Embe*, *ambe*, *ombe*, *ημξε*, from the roots *m* and *b*; the word *αμφιτρεχειν* is equivalent in Saxon to *ymb—ærn—*an. *Am εμ*, is Saxon *Hæm-ian*, *hiem*, *hem*, *ham*, *home*, with *be* added, which has the same force as *ge*, as *ge-hæm*, *co-ire*.

*Am* is found in various ways and in various tongues. *Am* may be only *ba* inverted, as *v*, *w*, *f*, *p*, *m*, are only derivatives of *b*, and they are convertible as *vado*, *bado*, *vinum*, *winum*, which is only *οἶνον*, and *iin* in Hebrew, the first jod by repetition pronounced as *v* or *w*. *Ba me*, is in Celtic, was *I*—and *was* may derive from the same fountain, and is probably as old as the confusion of tongues or even human speech. *Ta me*—*Ta tu*—*Ta se*—*Sin*, *sib*, *sind*—this is Gaelic or Celtic. *I*, *thou*, *he*, *we*, *ye*, *they*.

The form *ys*, is the real etymon, and is the root in Sanskrit and other European languages.

The verb substantive in many tongues is also the adverb of time or place, as *I call*=*Calling my here*. Prichard, *Celtic Nations*, p. 335.

The structure of inflections in the Celtic is similar to the ground work of conjugations in other languages, especially Sanskrit, but declensions do not, they are denoted by the prepositions, and their dative plurals are the type of the Latin *abus* and *obus*.

The origin of language is hard to define through so many transmutations of age, country, caprice and law. We do derive however much from Gothic and Celtic, as well as from more modern dialects, and in some of our etymologists derivatives have been injudiciously ventured, so as to be considered by the prudent-overmuch to be sheer phrensy, yet are there unexpected derivations, as *jour* from *dies*.

The word *ma* in Islandic means *might*,  $\mu\alpha$ , *am*— $\alpha\mu\alpha$ — $\alpha\mu\phi\iota$ —and *m* or *mi* mark the first person in Sanskrit verbs, as *m* in Persian,  $\mu\tilde{r}$  or *v* converted from  $\mu$  in Greek and Latin. Again, *am* in Ethiopic means *cum* or with,  $\alpha\mu\alpha$ . Where are we to seek the Ethiopic and Amharic alphabets, some account of which is found in Bruce's Travels with the alphabetical characters?

This tongue, apparently barbarous, seems as complex as Sanskrit, and like the Hebrew has two tenses, a perfect and a future. In it all verbs and all parts of speech were originally nouns as in Hebrew, which goes to establish the opinion in this tractate of only *one* part of speech. In fact, Being is the source of existence and language also, the *ens* or  $\omega\nu$  unity in every thing, number, substance, colour, and  $\lambda\acute{o}\gamma\omicron\varsigma$  meaning speech and reason evince their close alliance.

The Ethiopic is recognised as of Shemitic descent, and is a mere dialect of Hebrew—and even the term Chaldee has been applied to this tongue.

The Geez is the oldest dialect of Arabic in existence, which is spoken in Arabia Fælix; the Amharic or Ethiopic is next in antiquity, and simpler than the Geez, and of much wider range geographically.

We say *ego* and *tu*, following the order and dignity of the person in speaking or writing—and in French *vous et moi, lui et moi*; natural modesty not permitting oneself to stand first in the address. In epistolary correspondence the writer placed himself first, as we see in Cicero's letters. Cicero Attico, Cicero Cæsari Imperatori salutem dat. Hence the *Ego et Rex meus* of Cardinal Wolsey.

Me and the, now written *thee*, are equal to I and you or thou, being ancient nominatives. *The* in Gallic is nominative, and in modern English we have no accusative. We have already observed how we used *me* for I, as in *Me* clupeth it Ludgate.—Drayton. And in Layamon's Brut d'angleterre we find, *Me* imatte a Sweuen—that is, I dreamed a dream. Asweved for aswevened, being in a dream.

In the Doric dialect no distinction is made between the second person singular in the nominative and the accusative—I gave it thee or them. *Thou* is modern compared to *the*, spelt *thee* merely for distinction, both having the same radix, and in fact are one.

Originally *me, he, she, ye*, were used obliquely, as To poor *we* the enmity is most capital—Let thee and I the battle try —The more shame for ye, holy men I thought ye—I knew ye, as well as he that made ye—Pass ye away, thou inhabitant of Saphir.

He, she, his, her, were formerly used in English as in French, neither masculine nor feminine, but attributes of distinction. She is not always pronominal, but a noun, importing Lady—as Shakspere says, The *Shees* of Italy—The cruellest *She* alive.

The Greeks had what they called uprightly accented pronouns, in distinction to enclitics, which inclined to or from the verb, as Give me content, where *me* is a perfect enclitic, a leaning or inclining pronoun.

*This* people were adventurous—*this* people were under regal government—were denominated Pelasgi and Argives,



or Arkites, according to Jacob Bryant, for all foreigners coming into the land of Javan were Pelasgians.

*Plurality* is not always employed, and this is because the *number* preceding the substance determines the plurality, as three *milestone, handful, pound weight, stone weight, pound sterling, brace of partridges, foot deep, pair of gloves, couple of eggs*, which usage is found in *all* our eminent authors.

Shakspeare uses *this* nineteen years. "I have not wept *this* forty years." We do not say accurately *this* present year, the pronoun meaning present, or *that* past year. Generally *this* and *that* are singular, *these* and *those* plural.

*They who* and *them who* are inadmissible, unless *they* and *them* have a reference to the antecedent term ; as *They* who were implicated ; *those* who humble themselves shall be exalted—*They* and *them* refer to an antecedent, and *these* and *those* to a subsequent term, as It was not *they* that should speak, but the Spirit of the Father. *They, whom, them*, are retrospective or respective, *those, these* and *who* are prospective. It is better to fall among crows than flatterers—*those* devour only the dead—*these* the living.

*This* is the record of John, &c. who art thou? art thou *that* prophet, and he answered No. This is the oriental style, and gives a more animated representation than the ordinary method of relating the substance of a conversation in the third person, as old words judiciously applied give an air of grandeur to composition.

Our ancestors said, Give me *them* books, *This* books ; adjectives undeclined, *them* and *that*, were plurals, as *this* means, &c. The vulgar, apparently wrong, use *primitive* diction, because their knowledge is oral and traditional. *Them* that humble themselves, &c. *Them* was formerly used for those before *that* was pluralised. They said, It is not *me* he is in love with—it is *him*; which is *pure* English, and not *he*, which is *French* idiom. Is that *him* in the crowd? it is *her*, and not *she*. They say also there *is* many



persons when indefinite, but when positive or definite then we say, nous sommes vingt à table—ç'a été avec lui-même que je vous ai vû.

The plural of *that* is *those*. *Those* the antecedent of *who* or *which* always refers to a subsequent part of the sentence, as:

Let *those* who poetry in poems claim,

Read this, or only read to blame.

All the unities of voice, case and number should be preserved.

*Each other*, these reciprocal pronouns have reference to *two*, as the *two* boys will hurt each other. One refers to more than two, as hurt *one* another—it notes *reciprocity*. *Each* means two taken separately, as I give *each*, that is both one and the other, a guinea. *Other* is applied when the substantive is expressed, as give me the *other* pens; when the substantive is implied. These are preferable to others.

Each party is to pay *their* own costs. Each is improperly used here for both. Both parties are to pay, &c. *Their* could not be introduced in the former sentence with grammatical propriety, the noun to which it refers being singular.

Their was written hÿr, as “The lutel foul hav *hire* wyl on hÿre lud to syng”—That is, the little fowl have *their* will on their lay to sing. Lud is *lied*, in German, hence our *lay*.

Both means *two* taken conjointly, as both shall go.—Both, all, such, are accompanied by the article; as both *the* men, Such *a* man. The correspondent term of such is *as*. Such a house *as* that.

Neither is applied to *two* and means not one, or the other. He shall have neither—it is always followed by *nor*, and sometimes preceded by not, as Love not the world, neither the things that are of the world.

The distributive pronoun *none* is applied to more than *two*, as he shall have none of such things, and is like *this*,

undeclined, and not varied on account of *number*, because it notes proximity.

That is *ours* is elliptic diction, for part of our property.

Am, em, im, and him is a contraction of He-im. Them was written *hem*, and is a contraction of the-im, as whom is of who-im. But *im* is equivalent to *man*, and hence is said to come *Homo*, and not from humus, as the Latins thought.

The pronoun in Sanskrit has the force of *I* and *me*. *Imna* in Gothic is him in English.

When two terms connected by *and* are the nominative to the verb, they agree in case, as Scotland and *thee*, are each in the other. We are alone. Here is none but *thee* and I. Advert that in these citations it should be *thou* not *thee*.

Sometimes in imitation of other languages, the pronoun in English is suppressed, as Forasmuch as it hath pleased Almighty God, and hath preserved you, &c. Where *he* is omitted, although the antecedent God, is in the oblique case.

*His* is conjunctive and absolute. *Her* is conjunctive and receptive. Where is *his* book? This is *his*. Have you seen *her* sister? You is subjective and receptive, as You were wrong, I saw you.

*Her* may be only a transposition of *she*. S and R being convertible; the symbol of the former meaning existence, and the latter meaning motion.

Si in Gothic and seo in Teutonic are *her*; and in Egyptian *She* means Woman.

Me, thee, him, us, always depend on a verb or preposition expressed or implied. Indeed the preposition expressed or implied is the only characteristic of government; sometimes prefixed, sometimes affixed, nor is there need of any other.

Latin pronouns ending in *c*, as *istic*, *istuc*, &c. are not declined. *IS* in Latin was made *im* in the accusative case, as Boni *im* miserantur.—*Plautus*. Suus, sis for seis; sos put for suos, and sas for suas, in antique authors.

## WHO, WHICH, WHAT, RELATIVES AND ANTECEDENTS.

We have observed that *this* and *that* were not varied, whence also the relative *that*, as well as the conjunction *that* may be explained; for let the denomination be what it may it is only one and the same word. Were this not granted, it is assumed that grammarians would be at a loss to assign a reason for the use of *that*, when referred to a plural term.

\* *That* answering to *quod* is elegantly expressed by the Evangelist, "We speak *that* we do know, and testify that we have seen." "Again to consider advisedly of *that* is moved." — *Bacon*. Do always *that* is lawful and right. By the insertion of *which* after *that*, these beautiful sentences would lose their energy.

*Which* is also elegantly suppressed after *it*; and indeed the suppression of definitives of every sort afford grace and energy to composition, as *that*, *who*, *which*, &c.—for sometimes the insertion renders the sentence tautologous and should be omitted, provided the sense is not obscured by the omission, or ambiguity ensue. The contrary practice, or redundancy, enervates discourse, as a man *who* is addicted to intemperance; which is better without the *who*. Note, the participle addicted is only applied in a bad sense; we do not say addicted to virtue with grammatical propriety.

*Whom* do you say that I am? I am the person whom you declare me to be, *whom* you mean.—This is an Atticism, and appears in Latin, "At nesciebam *id* dicere illam." —I did not know that meant her.

As these and similar expressions develop the mysteries of human speech, the student would be little benefited were he told that they are inconsistent with philosophical grammar. He should be rather taught that every mode

of expression adopted by the learned is consonant to utility, and that a true philosopher would never hazard his reputation so capriciously as to render himself the sport of pedantry.

*Who, which, the*, are relatives when they describe existence more particularly, as "I shall endeavour to promulgate the decrees of custom *who* has so long possessed, whether by right or usurpation, the sovereignty of words." In every language which has in any degree been cultivated, there prevails a certain structure and analogy of parts which gives foundation to the most reputable usage of speech, and which in all cases when usage is loose and ambiguous possesses considerable authority.

Beelzebub than *who*,

Satan except, none higher sat.—*Milton*.

*Who* and *whom* are applied to persons, *which* is applied to things, and *that* to both.

*His* and *whose* were formerly applied to persons and things, and were not considered male and female.

*Which* rule means as to *which* rule—and *who*, is as to *which* person.

Da ut, let that—though that—and *that*, used for instead of, in order to, if followed by may or might. *Whomsoever* you please to appoint, is to be resolved thus, Whom you so please ever to appoint.

\* *Whose, who, that*, is the *he*, or genitive of *whose, whom*. *What* is the *it*, or *that*, having the double possessive *whereof*. *Why* is the accusative of *whom, wherefore*. *W* in Scotland is converted into *f*—as *fa*, *who*—*fan*, *when*—*fat*, *what*, *fa*, *how* or *why*.

Dr. Johnson writes The fowl *whom* nature has taught to dip the wing in water, and Milton writes, Of that forbidden tree, *whose* mortal taste, &c. Addison writes, I desired they might go to the altar and (might) jointly return their thanks to *whom* they were due. And Swift, In the posture

I lay, for in which I lay. The article *the* of course involves *who*, for which it was anciently used.

Such ellipses as these throw all the laws of Greek abstraction into the shade, and yet Dr. Lowth, too much imbued with a predilection for dead languages, censures them.

*Who*, indefinite, is invariable, as Whoever the King favours, the Cardinal will find employment for.—*Shakspeare*.

“Whoe’er I woo myself would be his wife.”

When *who* is unaccompanied by an antecedent, it is not a relative, as *nescio quis*, I know not who. He laid the blame on somebody, I know not *who* of the company. Again, Who should I meet but the Doctor.—*Spectator*, 32. Here, and in many such phrases, Dr. Lowth says it ought to be *whom*, and did not seem to know that *who* is indefinite here and *not* relative.

When you have a relative transpose the terms of the proposition, as Happy is the man *who* obeys his Creator; and when the relative follows two substantives, the one respective, the other not, use the second form of possession.

The relative should be preceded by a stop, whether subjoined to a preposition or not—and the relative should not be omitted if preceded by that.

*Who* is appropriated usually to the rational and *which* to the irrational creation.

*Who* and *which* are elegantly omitted in the *objective* case, but they can not be suppressed in the nominative, as the man *who* was there.

They are *either* at your service, they are *neither*. *Whether* of the two is obsolete, it should be *which* of the two; it may be applied to persons or things, and may be extended to any number.

Thought and language act and react on each other; sometimes a mist and indistinctness is unwarily thrown over style, and the meaning is often known only from the context in all languages.



The indefinite pronoun is not varied in the objective. Ex.: Make *who* you will judge. For *who* love I so much. *Who* is this for? *Who* servest thou under? We are still at a loss *who* civil power belongs to. *Who* do you speak to? Again, *who* is for *whom*, in *who* have you seen? and *who* is omitted after *the*, as the person who I saw, may be, the person I saw, because it is expressed in *the*, which as before remarked is the same as the relative, and the notoriety of the fact obviates the necessity of quotation.

In the antique version of St. John, it is written, "He it is that is to comynge after me which is maide before me of *whom* I am not worthi that I unbynde the thwong of his shoo."—John i. 27.

Forsoothe a stronger than I shal come aftir me whos I am not worth to unbynde the thwong of hese shoon.

Οὐ οὐκ εἴμι ἱκανος τα ὑποδήματα βαστάσαι. Cujus non sum idoneus calceamenta portare.—Matthew iii. 11.

*Whose* and of *whom* coincide in these versicles, and confute argument on the subject of a genitive or possessive case, while the Greek and Latin texts are in unison with the English version.

Osiris, *whom* the Greeks style Dionysius, and is the same with Bacchus, and who Mr. Bryant says is only Noah.

Here *who* is elegantly suppressed in the second clause.

The remonstrance he received and was dispersed, &c. Here *which* is omitted. These instances accord with classical authority, and the Latin and English coincide, which fact to know and remember facilitates the acquisition of Latin, a language remarkable for its concinnity, in which it surpasses the Greek.

*How* is used for *what*, as *How* pleasant illumination of mind. *How* useful directions of life. *How* sprightly incentives to virtue does the perusal of history afford.

Sometimes the *relative* has for antecedents the whole



reason that goes before, in which case it is put in the neuter gender and singular number, as *In tempore veni, quod rerum omnium est primum*; though *prima res* might have been employed.

When a nominative comes between the relative and the verb, the relative will be of the same case that the verb would require after it — as *Felix, quem faciunt aliena pericula cautum*. *Quis* was formerly written *ques* plurally, while *quæ* and *quo* were put for all genders. So was *mî*—*mî conjux*—*mî sidus*.

*What* has been considered a contraction of *that which*, but untruly. It corresponds to the Latin *quod*, and is applied to both genders and ungeneric terms. Ex.: *What* man, woman, tree, &c. *What* and *that* are perfectly identical; consider advisedly of *that* is moved. We speak *that* we do know. So likewise the neuter *it*—a pronoun—when *it is* that men may be said to be conquered. For this submission *is it* (that which) implieth them all.—*Hobbes*.

*He, she, which, who*, and their obliques have not long ceased to be applied to both existences.

'Tis *me*, 'tis *she*, *c'est moi*, *statur a me* when personal. *We* is used for *I*, which *I* savours of *egotism*, and *you* for the third person. *Roges* for *roget aliquis*. It is reported of Lord Erskine that he used the pronoun *I* so often and egotistically in his speech, that the printers could not report it for want of the *I* type.

They say, for *it is* said, is a mode of diction highly appreciated and renders inflection of the verb unnecessary.

Some peculiarities in the French and English languages, which once were the same, still remain as common to both. Ex.: It is *me* he is in love with. He is in love with *me*, that is *it*. It is those histories he speaks of—that is, is understood.

When the expressions *it is, was, &c.* are used indefinitely it seems improper to affix the nominative pronouns; the

construction is Celtic and corresponds to the Saxon methinks, methought (time was when well is him, her, them, was in vogue) says I—this is cursory language, and *s* was the termination of verbs singular and plural. “Methinks I your tears survey;” that is, *thing* or *think* is to me, that I your tears survey: these two words were the same formerly in pronunciation and orthography. *To do* is to collect things, hence to *think* is applied figuratively to the operations of the mind only.

Many tongues express the same idea personally. The French and English, after the Celtic, reverse the expression and affix the objective noun—*c’est moi*—it is me—and not *c’est je*—or *il*. This is a mode of expression unwarranted in every language, and is as barbarous as it would be in Latin to say, *tædet ego, tu, ille*.

Dr. Lowth advocates *this anomaly*, but Dr. Priestley does not (p. 100), and is right. In fact our approved classics have adopted the just course, and this alone is sufficient authority, without an appeal to any grammarian.

Though we now restrict *I were*, thou *wert*, &c. or *were* *I*, on some occasions to an hypothesis, it was not so anciently. It is a modern innovation, no more than 150 years old, *testibus* Addison, Swift, &c. As I know thou *wert* not slow to hear.—*Addison*. All this thou *wert*.—*Pope*. Thou, Stella, *wert* no longer young.—*Swift*.

For ever in this humble cell,  
Let *thee* and *I*, my fair one, dwell.

That is, let us, who are I and thee. Again, *which* rule if it had been observed, &c. Here *which* and *it* are in apposition.

Time was when none would cry that oaf was me,  
But now you strive about your pedigree.—*Dryden*.

To dine with her and come at three,  
Impossible it can’t be me.—*Swift*.

The instances of this construction are innumerable in the learned and modern tongues, by virtue of some term implied on which depends the oblique case.

Construction is not limited to a particular language, its power is universal, in whatever language it is found writers are justified in the application.

The French say, Si j'étois de vous—were I you, or in your place—Son grand benêt de fils—this great booby of a son.

That oaf was me, is, that oaf was that blockhead of me, and is for it can not be me. Here be is the infinitive mood. *Be* and *do* were formerly used as participles, so was *go* for gone—as up is she *go*.—*Sir Th. More.*

In Milton—"But others to make such as I."

In Dryden—"That it has *chose* two such as you and *me*."

Here the first meant that we should understand *am* after I—but the second, on the contrary, made you and *me* coincide with *two such*, in the oblique case, which is perfectly in accordance with classical construction.

But as *me* slept—for I—

I am *that* I am—we speak *that* we do know—whether it is easier to say thy sins, &c.—unto which he vouchsafed to bring. To insert *which* or *may* in these phrases would subvert their force, as the diction is perfect by their omission.

I now come to the use of *it*—which represents *time*, and elsewhere expands itself into multitudinous variety, and is of singular application in English.

Lindley Murray, who seems to have perpetuated exploded errors, says our writers used the term means, as *this* and *that* means in an individual sense, and of *it* and *it was*, he remarks the terms are misused in, *It is* wonderful the very few accidents which in several years happen from this practice.

This sentence is elliptical—*It is* wonderful how few are

the accidents which, &c. *The* is here applied in its original sense for *how* or *what*. *How* few, *what* few, and *the* few being synonymous. The sentence should have been, "How few accidents arise from this practice," rather than happen.

In the phrase *it is* 200 years since the building of Rome, the Latin and English dialects are coincident. In regard to time and space, as *it is* 1000 years since Romulus' reign, the *verb* does not depend on the number but on the word *it*, which is elegantly used for *time*. In "Gibraltar is 4 leagues from Tangier," *space* is signified, and 4 leagues depends on a preposition expressed or implied, hence mille or 1000 is not the *nominative* case.

Ab urbe conditâ, post urbem conditam, urbis conditæ, anno urbis, are all equivalent expressions, and are used indifferently, and so of all similar expressions; the form and signification may differ, but the sense remains the same. This is of importance, for it may be inferred, the *form* altered, that the *sense* is altered too.

Dr. Lowth says that the pronoun *it* is sometimes omitted and understood, as we say, *It* appears, for as *it* appears, but this is erroneous. *As* is a word equivalent to *that* or *which*, and is resolved, *which* or that appears—we say *which* or *that*. Particles supply a place, as I value *it* not a farthing, here the ellipsis is *that* it means the worth of a farthing.

*As* is sometimes used for *if*, as *it* were. Si me ames, *as* you love me.

Si vivo, *as* I live—I love you *as* my own brother. Te in germani fratris dilexi loco—I will be to you a father, and you shall be to me a son—here *as* is omitted—Yes, and please God, immo si Deo placet—Simul and withal—*as* in German is used for *that*.

In Hebrew, Arabic, and all the cognate dialects of Western Asia, all that is ungeneric is placed under a femi-

nine inflection, hence the propriety of this version from the Hebrew :

“He that pricketh the heart, maketh *it* to shew her knowledge.”

In Henry VI. Shakspeare—this passage may serve to exemplify this peculiar demonstrative pronoun :

Oft have I seen a timely parted ghost  
Of ashy semblance, meagre, pale, and bloodless.  
Being all descended to the labouring heart,  
*Who* in the conflict that *it* holds with death  
Attracts the same for aidance 'gainst the enemy.

Here the word *it* is of *no* gender and means *the named*. It derives from *hight*, and was so *formerly* spelled. The word *who* also is here highly rhetorical, and is applicable to both existences, animate or inanimate.

Where shall we sojourn till our coronation?

Where *it* thinks best unto your royal self.—*Ric. III.*

*It* is indisposed as is said of a child, when the sex is not mentioned—as the name of a horse is applied to a mare.

Gender depends on custom, and can anything have gender unless by consent? It is divided into male and female, “Which two great sexes animate the world.” All genders given to inanimate substances are merely casual, and only appertain to words because they appertain to things.

The pronoun *his* is used for *its*, which latter word does not occur *once* in either Testament.

If the salt has lost *his* savour—the table and *his* furniture—the brazen altar and *his* gate of brass—look not on the wine when *it* giveth *his* colour—he that pricketh the heart maketh *it* to shew *her* knowledge.

The neuter pronoun of the 3d person, says Dr. Lowth, had formerly no variation of case ; instead of the possessive *its* they used *his*, and he might have added *her* also, which is now appropriated to the masculine—Learning has *his* infancy, when *it* is but beginning and almost childish—then



*his* youth, when *it* is solid and reduced—and lastly his old age, when *it* waxeth dry and *exhaust*.—Bacon, Essay 58. Advert that, the *d* in participles preterit is sometimes dropped, as in excommunicate, elevate, and in these examples.

To destruction sacred and *devote*.—Milton.

The alien compost is *exhaust*.—Philips, Cyder.

Were incorporate with each other.—Milton, Eiconoclast, 17.

With the gold and silver he had *dedicate* of all nations which he subdued.—2 Sam. viii. 11.

According to the grammaire raisonnée of Arnaud, Les genres ont été inventés pour les terminaisons, but the Port Royal grammarians find a different origin, and say that the word *arbor* a tree is feminine, “parceque comme une bonne merè elle porte du fruit”—miratur non sua poma. This remark is utter nonsense. For in all languages all things and existences are of different genders. In Greek and German, females are neuter, as Das Weib, a woman, and το Κορᾶσιον, a girl, in Greek: Mr. Harris has adopted this *ineptie*, and says the sun *must* be masculine and the moon feminine, the contradiction being complete in Greek, German, Arabic, &c. whether in sexes or inanimate objects. The sun is made feminine in P. Ploughman, like the common mother earth, which teems and feeds all.

The sun lacked *her* light in *her* selfe

When *she* him suffer that sunne and sea made.

As, Whose seed was in *itself* after *his* kind, &c. where *his* and *her* refer to inanimate objects, for how can substance or words have gender in them?

They came unto the iron gate which opened of *his* own accord. Love worketh no ill to *his* neighbours.

*It* and *was* can not be applied to the plural number. *It*, when receptive, or having the quality of receiving what is communicated, precedes the other receptive pronouns,



but the noun is placed after the pronouns—Give *it* me—Give *him* the book.

The receptive pronouns, *whom* and *which*, are elegantly omitted in—the man I saw, the horse I sold.

#### CONJUNCTIONS, PARTICLES, &c. INDECLINABLES.

PREPOSITIONS and conjunctions are Verbs, says H. Tooke, hence they may be accompanied with *any* form of substantive, as Between you *and* I or me. Here is none *but* me. Let thee and me, or I, my fair one, dwell. Conjunctions do not require the same cases or the same tenses before and after them; connectives are sometimes conjunctions, sometimes prepositions.

Adjectives and conjunctives frequently attract to the subject, prepositions never—conjunctions do not connect like cases and tenses, they depend on the different views of the mind, as They be persuaded *that* John was a prophet.

When *that* is used as a casual *conjunction*, and not as a *relative*, it is always preceded by a comma; and the relative should be preceded by a stop, whether subjoined to a preposition or not, page 97.

*A an* and *one*, shew that the existence is to be taken in its whole extension—*a* is always a conjunction, as I have *a* house—*an* urn, &c. Have you *one*? *One* is absolute. These words convey similar ideas, however metaphorical grammarians may diversify identity. Sir John Mandeville writes, “Schewethe in *o* contree, and schewethe not in *another* contree.”

*As* is conjunctive and absolute, as *a, an, no, my, thy*, &c. I have *a* house, have you *one*. You have *no* hat, has he *none*? That is *my* purse. He is wholly *thine*. He is no longer *ours*. Your’s is lost, &c.

The conjunction *and* has many meanings unknown to superficial inquirers. It means *continuation*, and is found in *end, endo*, the termination of participles present.

Atque in Virgil, *Georg.* I. v. 202, is *immediately*, and in this verse of Ennius :

“Atque, atque ad muros properat Romana juvenus.”

*If* is often improperly used instead of *whether*, which latter is a conjunction dubitative, while *if* is always conditional. I go, *if* you can or not.

It is said we want a conjunction adapted to familiar style equivalent to *notwithstanding*. We have *although*, which has the import of *notwithstanding*, and is the *proper* conjunction, a term answering to *non obstante* or *notwithstanding*.

*Neither* and *nor* are often repeated for energy ; nor love, nor hate ; neither in this world, neither in the world to come—but sometimes *neither* is elegantly omitted, as “Simois *nor* Xanthus shall be wanting there.” When a noun or a pronoun are connected by *or* or *nor*, and are the subjects, the verb agrees with the nearer, as He *or* I am to go—*am* to do that. That is ours, is elliptical. In German, when the antecedent is the first or second person, the verb following the relative may be in the third person, as I who is, thou who is. This construction has been used in English.

*Each, each other, either, neither*, are applied to *two* existences. They are distributives. *Either* is often omitted with elegance, and is derived from *weder* in German. They crucified two others with him, on *either* side one—but *neither* always followed by *nor*, must be invariably inserted, as *neither* A *nor* B ; *whether* is when, either, each, entweder, jeder.

*Or* is often omitted, as, it is practised in town *or* country.

“That nature, *nor* the engagement of words are not so forcible as custom.” Here is an obvious contradiction of the *disjunctive* conjunction having a contrary effect to the conjunction copulative, as, The King *nor* the Queen were not at all deceived ; which shews that it is not true that the disjunctive has always an effect contrary to the copulative. See page 13, Canon 34.

Pastors are obliged to watch over their flocks, *neither* can they forsake *it* without a crime. Page 101.

Is there *ever* a ship ready to sail? Is there *never* a man to be found? *Never* so great, in Latin, *ut ut maximus*. He came *never* the sooner for that.

*Ever* is used for *any*, *never* for *none*—Though *never* so infamous and shameful, there should be worse behind. Hear the voice of the charmer, charm he *never* so wisely. This is *pure* English, and means charm he so wisely as *never* was before. Let our thoughts be *never* so strongly attached to any particular place. Of this diction there are boundless instances, but Dr. Lowth condemns it.

These forms of expression afford a pleasing variety, and throw a light on their use in other languages, which is an acquisition to the student in all literary pursuits.

*However* is used with adjectives, *whatever* with substantives, as *however* great his riches—*whatever* riches he may possess—let his wealth be ever so great.

There is none other *but* the house of God—which is put for *that* and yet conjoins the two parts of the proposition, and is more energetic than *this is* the house of God. Again, It imports no more, *but*—to trust in Christ is no more *but*—to acknowledge, &c. It could not be cured *but* by amputation. The moon was no sooner up *but* he opened the gates—*but* is *præter* in Latin.

The suppression of definitives and insignificant particles contributes greatly to the strength of composition, as I must, *however*, be just to own, which is preferable to “so just as to own,” and so may frequently be omitted without loss of sense. Without the figure *ellipsis* language would lose its energy, and become languid and inadequate to taste and judgment. The beautiful variety displayed in English composition exceeds that of *any other* language.

There are adverbs of time as *often* ; of place as *here*; of manner and quality, as *happily* ; adverbs modify verbs and sometimes adjectives, implying intension and remission.

At nondum etiam? What not yet neither? Ni moi non plus, nor I neither. Ne quaquam, by no means—not at all.

Adverbs are sometimes inflected in Latin, Greek, and English, as *here, hither, hence, whence, where, whither—soon, sooner—well, better, best, there, thither, &c.*

Sei sit nox—(12 tables)—is si sit nox, it is *not* put for noctu. We can say sei sit nox or noctu existente—quam or quod vales gaudeo, since or so long as you are well, I rejoice. Si vales, ego autem valeo, is a Ciceronian compliment.

*Quod, at, quum*, are relative and depend on the preposition *ad*, ubicumque reperiantur. Occasionally in Latin, loquitur rarissimus for rarissime is used. Tacet multus for multo, and here is an analogy between English and Latin, a refined Celtic, which language or dialect prevailed in Europe before the Greek and Roman invasions, and divers immigrations carried their tongue into foreign countries, and supplanted or altered the apparently aboriginal languages.

The doctrine that Rhetia was Tuscan and Etruria was Rhetia is affirmed to be sound; if so they were Kelts and consanguineous with the Gauls or a Celtic colony.

It is impossible not to be struck with the number of Latin roots that are contained in the pure dialect of the Celtic, as shewn by Leo in the Mahlberg glosses, where hundred of words between the languages are identical (*see* page 5). This primeval tongue exhibits a specimen of Milesian, of which the Latin tongues spoken in the Valteline are modulated forms, while its state of utmost refinement is exhibited in the Latin.

Ad *nihil*, ad multum, ad plus, ad magis, nimis, nimium, satis are according to rule, but custom is more prevalent and elegant. Nimium legis nec tamen totum—you read too much, yet not all. Some, says Swift, learn so *quickly*, that they learn *nothing*. He means but the inexorable logic of facts.

Negatives express no abstract idea of nonentity, because no such power of abstraction extends to the mind of man.

The French tongue has *no double* negatives. *Ne* is the converse of *en* or *in*, as *in-nocent*; and *em* and *im* is the same in *un-important*. So *ig, il*, *in ignorant* and *illegitimate*. One word can not be the *negative* of another, because the want of energy would divest it of its verbal nature; the abstractive article therefore can represent no more than contrariety or opposition.

*Non habeo quid tibi dem*, I have not the wherewithal to give,—in which all verbs, unphilosophically termed auxiliaries, are included.

*Quin* is *qui-ne*. “*Curiosus nemo est quin sit malevolus*,” only an evil disposed man is malevolent. Two negatives are equivalent to an affirmative, say some; if so they are superfluous, but they are not so, for they make the expression emphatic and decisive. In French this construction is perpetually used, but *pas* and *point* are not negatives. Two negatives enforce as:—

Nor did they fierce pains *not* feel.—*Milton*.

Nor let *no* comforter approach mine ear.—*Shakspeare*.

*Nor* is danger apprehended, *no* more than we commonly apprehend danger from thunder or earthquakes. Neither is a *question* made by the adverb *how*, added to the adverb *often*. It is an exclamation, and no *mark* of interrogation is admissible where *no* answer is expressed or implied.

*No* wonder. *No* doubt. Happy who ere long if so, if not. All these are instances of ellipses, and *apposite* too: as, it is stuff, that is *but* stuff; hence many obvious words are elegantly omitted, I can *no* more; shall, must, no more.

*No* is used instead of *not*, as, you must whether or *no*.

The Italians like the French use a negation for an affirmative enforcement, as,

*Estimo che la statuaria sia di più dignità che non è la pittura*.

I n’ame (*ne am*) but a lewd compilatour, &c., and with this swerde shal I sley *ne* envy.—*Chaucer*. An adverb is a word added to a word, and so contains more than *one* word, in which sense it may be considered a *circumstantial* ex-



pression, and may be analysed. Now the word *notwithstanding* is neither a preposition nor a conjunction. But all words were originally the same.

*Particles* are small portions of words used variously. Can *participle* and *particle* be the same, as in this construction the word *murdering* is evidently a particle of an active verb? says Dr. Priestley.

Prepositions are particles, and admit oblique cases after them. *To*, the sign of the infinitive mood, is a particle.

Displeased with redundancy of particles in Greek, Dr. Lowth remarks, that the Latins extended their displeasure to the article, which they *totally* banished. But this is not true. Was it not to tear away the cloth with the lace, as Swift represents in the Tale of the Tub?

Now the Romans did *not* banish the article, but finding it separated from the noun they *transposed* it (as I have already observed, Canon 5), so in Chinese, Persian, and Sanskrit, page 81; and instead of tearing away the cloth with the lace, they cemented or made a consutile texture, and thus attained the proudest boast of literary composition. For the prefix in *natural* language becomes the affix in *artificial* language, as the *us* in Dominus, and *ος* in λόγος are the articles at the end, and hence are perfectly synonymous. This, in the analysis of tongues, is a *gain* to know, and facilitates the knowledge of language and logic, for Dr. Blair remarks, the structure of language is extremely artificial, and there are few sciences in which a deeper or more refined *logic* is employed than in grammar.

*Indeclinable* parts of speech are properly *particles*, and seem to be the offscourings of language, like the Parias among the Indians, to fill up vacuums, and interstitial spaces, and do *low* work, serving to link signification and no-signification.

Interjections coincide with no part of speech, but are adventitious, mere impulses of nature and not of art.

Locke complains that more than enough has been ad-



vanced on other parts of speech, but that *particles* have not had justice done them, and H. Tooke admits they are *fragments* of substantives, while Dr. Johnson assigns the properties of three different parts of speech to the vocable *enough*, viz. *substantive*, *adjective*, and *adverb*, and exemplifies it in seven different ways.

In the words instanced by Welsford under *particles*, viz. *enough*, *among*, *how*, *like*, not one but has its *own* obvious and current meaning and no other, as on analysis is evident. *Whiles* is the genitive case like *certes*, of a certainty; of a *while*, and it means a *turn*, and *time* metaphorically.

All *particles* are significant somehow, as are all proper names of persons and places, implying some attribute comprised in them, as Albert, all-bright; London is Llan Dian, temple of Diana, as I have read. Wherever the evident meaning and origin of the *particles* of a language are to be found, there is the *certain* origin of the whole. Adverbs exist no more without verbs, than a verb without a substantive, which proves there can be but *one* part of speech, and the verb is *no* part of speech, while *esse* is the verbal noun, or the *only* substantive philosophically considered. Canon 28.

The Latins used for exclamations the words *en* and *ecce*, usually followed by an accusative case as in Greek ἰδε, ἰδὸν; but which are really imperatives of the second aorist of εἶδω, to see and know. They said, O miserum, which is elliptic for fateor; or Me miserum, vides understood—and like Hei and Væ, are indications of mental emotions, and are plaintive particles. Imperative is only elliptical, as Go thou, that is, I command you to go.

*Indeclinable* parts of speech are properly *particles*, and the almost imperceptible nicety with which they were used in the structure and connection of the sentences renders it frequently impossible to decide whether they might or might not be introduced.

Hermes says the Greeks filled their works with *particles*

and *conjunctions*; the moderns do not so, and he asks, Is it where there is meaning there must be words to connect?

The reason why the Greeks used *particles* was for euphony, surcharging their clauses with *particles* and *expletives*, which signify next to nothing; but the English have a more *finished* tongue, and prefer real energy to any such capricious jingling. Composition depends on conception and feeling, and what we conceive strongly and clearly we must express in an appreciable and corresponding way, for language is the dress of thought—

Verbaque, promissam rem, non invita sequentur.

In the sentence, “sub eas literas statim recitatæ sunt tuæ.”—*Cicero*. Immediately after those letters, yours were read. This corroborates the idea, that when the verb is not repeated, a term may have a different construction—as You will go before me—he is to come after me. In these phrases, you will go, means before I go—and after I come.

No one would hesitate to prefer the former to the latter mode of expression. The connection between the *conjunction* and *preposition* is too nearly allied to doubt its propriety.

*At* often answers to the Latin *ex*—as *ex* animo illam amavit—He loved her *at* heart. *Ex* intervallo—at some distance. *Ex* insperato—at unawares.

In Hebrew there is no affirmative answering to yes—it is supplied by periphrasis—and the Latins said for yes, *ita*, *etiam*, *maxime*—which are elliptical circumlocutions.

When verbs are used indefinitely they are followed by a case depending on a preposition. In fact a preposition is the only governing power in language, to whose consideration I proceed.

#### ON PREPOSITIONS.

All regimen depends on the *preposition*, or all relation of words to one another depends on *prepositions* expressed or suppressed. If the former, it is regular construction,

if the latter, it is irregular, figurative or elliptical construction. Nevertheless there are anomalies in the application of this part of speech, for incoherency is common to all languages and people.

All *prepositions* have the same import or are implied as connective *particles*, having lost their *primitive* destination, hence a *particle* is the sign of a relative idea made *absolute* by its application—as “a me virgo est,” she is a virgin for me.

Dr. Hill, in his Latin synonymes called “The Philosophy of Prepositions,” had tried to establish many of his deductions on the principles of quiescence and motion, and he has failed exactly as Mr. Harris has done in his *Hermes*, by giving a *preposition* the meaning of some other word in the sentence cited for illustration.

Now the *preposition* is the *only symbol* of government, and it is frequently and elegantly omitted. *Substantives*, *adjectives*, *verbs*, *adverbs*, *conjunctions*, and *interjections* never govern; government should be discerned by the *mind*, and should be so perspicuous and easy as to be level to any understanding. The motives to action are twofold, final and efficient.

The *preposition* is a noun not placed before of necessity, because it is often the converse in English.—“They have of late,” says Lord Shaftesbury, “’tis true reformed in *some* measure the gouty joints and work of *thereunto*, *whereby*, *thereof*, *therewith*, and the rest of this kind, by which complicated periods are so curiously strung or hooked on to one another after the longspun manner of the bar or pulpit.”

But in these words we see nothing more than a *transposition*, the preposition being *affixed* according to the genius of some inflected languages, as in λόγος, Dominus, &c. where the article is a *suffix*, as observed, page 7, by which contrivance two or more words become one or united, which may serve as a *clue* to the student, to unravel the

*mysteries* of artificial speech, wanting the knowledge of which he is left to grope his way in the dark without attaining the object of his toil in the pursuit of grammatical science. Many and extensive readers too have but a faint conception of the nature and excellence of artificial speech, comprising energy of expression, vivacity, *in fine* every thing valuable in rhetorical and poetical composition.

*Prepositions* also form a great part of the prefixes of the English language—as fro-ward, to-ward, in-come, down-wards, off-spring, by-word, be-cause, be-ware, of-fer, for-bid, out-let, over-land, with-draw.

Most prepositions may be used one for the other, and are nearly synonymous, as the efficient cause is expressed by *of, by, from, through, with*—as he died *of* hunger may be predicated also of all *these particles*. And in the words *before, behind, below, above*, the essence is virtually contained in the *preposition*.

Sometimes a preposition is omitted, as in the old work styled “Prikke of Conscience”—Alle maner [of] friendship that may be—and again, Alle manere [of] grace; and after verbs, as it is more graceful to say approve anything, than approve *of* any thing—this diction is as old as Queen Elizabeth.

The *efficient* cause is expressed by the *genitive* case in Greek and by the *ablative* in Latin, and by *either* in English—the *final* cause is expressed by the *dative* in Greek, and by the *accusative* in Latin, and in English by the preposition *to*, expressed or implied, as God’s grace, give it to John, give it *him*, go to John. So in Latin, the efficient cause or motive, the final cause or end, are expressed by words of motion equivalent to the prepositions *from* and *to* in English—in old diction we said, that master *of* him, that wretch *of* you, and master mine, as we now say my Lord. The French say, *mon* Prince, for your Highness.

*For* directs to the final cause or motive, as to work *for*—inconvenient *for*, condemned, hated, substitute, plead

for—To be *for*, hired *for*, &c. This word by implication is *against*, as for-give, for-sake, bear, swear, close. H. Tooke has not adverted to this preposition in *these* senses.

*By* is the proper term when a material or an immaterial existence is to be personified, or when the cause of an effect is to be expressed—Ex. : He was killed by lightning, which is more intelligible and correct than he was killed *with* lightning.

When rules are various and inadequate, no wonder that custom and grammar are discrepant. It is a Saxon structure to end a sentence with a preposition, but it does not sound so classical, because it separates the preposition and its object too far, as whom do you speak *of*? Change the verb if such an union of prepositions is threatened. By a parity of propriety we should avoid a concurrence of prepositions in varying the phrase—Ex. : This house is to be disposed *of*, *by* private contract—where we might substitute, This is to be sold by private contract ; and in common parlance, the money he did him *out* of ; of which he defrauded him.

Of the prepositions *from*, *before*, *whence*, *thence*, *through* : *whence* means from *what* place ; *thence* from *that* place ; and so *from* may be omitted as redundant, and one word only employed, as whence, thence.

The application of some prepositions is disused, though we can say with equal propriety, averse *to*, and averse *from*—and accused *for*, betraying *of*, &c. “The mind, which has feasted on the luxurious wonders of fiction, has no taste *of* the insipidity of truth.”

We pronounce the name of Cato, but we think *on* Addison.

The doctor’s cap depends *from* the nail, the cage depends *from* the roof, is metaphorical diction. We say depend *on*, independent *of*.

Dr. Warburton has a name sufficient to confer celebrity *to* those who could exalt themselves into his antagonists.



H. Tooke says he had no knowledge or skill to account for the words *in, out, on, of, to*; and declares they were lost in profound antiquity. For the prepositions *of* and *to* we may refer to the Chapters on these interesting *particles*, perhaps the most cardinal words in our language.

*Of, for, before, ere*, are all *one* word. The tone and the sense are often synonymous, hence the tone between compounds, for the tone alone can convey the sense; and thus all words, like the physical elements and numbers, are reduced to unity.

*Or* it was day, *ere* it was day, *before* day began, &c. *from* the morning. He expownede witnessyng the kyngdom of God *fro* the morowe till *to* eventyde.—Dedis. Acts xxviii. 23.

Prepositions indicate the point or tendency of the action, as throw *up*, come *down*; and words of the same origin require the same prepositions after them, *on, open, not* concealed.

*Id, at, to*, are kindred words; and in composition *ad* is convertible into *ac, af, al, an, ap, ar, as, at*, and terminations in *ack, ick, eke*, denote *action* or *energy*.

“Sine veste Dianam agrees better with Livia, who had the fame of chastity, than with either of the Livias who were both noted *of* incontinence.”

The Latins converted *en* into *in*; seeing the affinity between *i* and *e*, it may be ascribed to this or the figure metonymy rather than an abuse of the words. But in Greek, French, and Saxon, it remains in its integrity, as, *en ami, enclos, ἐν ἐμοί, ἐν ὑμῶν*.

*En* in final syllables, as *oxen, brazen, &c.* is not the Semitic *genitive* case, as is averred in Welsford's Mithridates. It is the preposition *en* corrupted by the Latins into *in*, and preserved by French and Greeks. *Endo*, written *into*, which is agreeable to its primitive application, is used for absolute rest and motion completed. The French use *en*,



as, être *en* France ; aller *en*. It also forms the accusative case in *em*, used for rest and motion. See pp. 55, 57.

*At* and *out* are synonymous, and were used so by our Saxon ancestors indiscriminately *a*, *an*, *o*, *on*. Ex.: One o'clock, now a days, nunc dierum.

To strain *at* or *out*, *against* a gnat. Oust, out, agere in exilium—to out-law.

To, into, endo unto, indo, undo, certus eundi, resolved of going, or to go, which is now other than *do* go. See Do and To Chapters.

The word Form, assumes various shapes in fra, frame, fro, from, form by metathesis, and is the same perhaps in fra Arabic, Phra Egyptian ; Pharaoh, for Phre means sun, hence metaphorically the head of a family. The scarabæus in Egypt is denominated *φορετ*, or phre the sun, of which it is a vocalised expansion, for the circle of the holy Scarabæus symbolically indicates the apparent course of that luminary in the heavens.

*From* and *of* are synonymous, as Fra sche (of she or her) thir word had sayd, Gavin Douglas En. x. *With* means to bind—withen ; and in its purport implies concomitancy, as he shot himself *with* a pistol, struggle with, dally with, partake with. Come speedily, or *with* speed, strive eagerly or *with* cagerness. Have interest *in*, *with*, and from, as *with* hunger, *from* hunger, &c. all prepositions have the same import or are implied as connective particles, though *of* is the general and *to* the particular preposition. See p. 74.

In German, with, is *wider* against, as with-hold, stand, draw, &c. and our *against* may be an abbreviation of gain-said, gegen, sagt.

*When* and *with* are also synonymous if applied to actions, as two actions are simultancous, the one happens *when* the other does ; so *with* each other, as I arrived *when* you were writing.

The word *until*, though an adverb has the attributes of a preposition and means unto.—*Till* means the whole extent.

Down *till* hell—ascended *till* heaven, and Mr. Tooke says *till* means time, and should be opposed to *from*, and that it is composed of *to* and *while*, which also means time.

Stay *while* evening. But it is really applied to time, place, person, thing. *Till* her honour. Forgive us our debts as we forgive *till* our debtors. It means towards also, as Hastened them *until*, towards them.

This word means also *toil*, for *till* the ground is only *toil* it. Manufacturers talk of tilled fabrics, as silk, cloth, &c. which is perhaps *telum*, and *twilled* may be a derivative.

The import of the preposition *for* is omitted occasionally in old diction as (for) What does me Esop, but away to the market.—Shakspeare says,

The skilful shepherd peeled (for) me certain wands.

Sometimes, as in German, prepositions are remitted to the end of sentences, as what did you that *for*? See p. 115.

Milton says: Thou my shade,

Inseparable, must with me *along*.

Sometimes a cluster of prepositions meet, but not elegantly, as Looking *in from under* the gallery.

Spenser and old writers used two prepositions together more Græcorum, as *from to* die; *for to* come, &c. The word *for* is said to be a conjunction, combining prepositive qualities. Ex.: In whose hand is wickedness, and (for) their right hand is full of gifts.

In Latin too, Audieras et fama fuit. “*For* there was a common bruit,” noting power and possibility.

In Gower’s *Confessio Amantis*, B. v. We have *for* used with the preposition *to*, equivalent to *do*. Page 62.

They take their leave and forth they *fare*.—

And in all hast made hir yare

Towards hir sister *for to* fare.

Let me advert here to this singular vocable *fare*, the parent of many words in English and German.

Leave thy nice fare, or simple behaviour. The fare of me, How I do. Made fare, or much ado. *Færa*, is Gothic, hence

ferry. How fare you? take a fare. Fiord, ford, fort, forth—as Frankfort—all which mean but *fahren* to go in the German tongue, to which stock the English owes its substratum.

We derive our tongue, our spirit and constitution from the Saxons, who are perhaps the most singular race in the world, and indeed without hyperbole may be styled the hands and eyes of mankind. Our Saxon patience, endurance, skill, industry, give us a supreme eye to facts; a logic that brings salt to soup, hammer to nails, oar to boats, and such like appurtenances, says Emerson in his English traits—in fact, we may add, a logic superinduced on all things indispensable to man's general and particular felicity.

#### ON NOUNS.

A noun is a *mere name*, and is that which names, defines or qualifies the thing—all nouns are substantives, and all verbs attributives.

Adam gave names to all things according to their nature, and names once established descended to future generations consonant to the various customs of the human race. For although languages differ, yet they are composed of the same elements differently modified, like the *natural* elements of creation, all proceeding from *one species* of matter probably—as gas or something more attenuated, for there is *one God, one law, one element*. Like numbers matter may be reduced *to unity*, so words or names are *mere* instruments of conventionality, and mutual communication, admirably adapted to every emergence and every clime, for nothing is so ductile, pliant and obsequious as language.

Thought and spirit were given from above, so was speech, though Plato averred that language originated in deep meditation and reflection. It arose, however, in simplicity, and was complicated by thought. Orators and grammarians have composed all these multitudinous inflections

found in grammars for the sake of *sound* and variety, which have oftener obscured than illustrated.

Speech, originally all plainness, is yet almost entirely composed of figure and metaphor. Abstract thoughts are the shadows of reality, and in time suggestion became opinion, and opinions were held for facts. "Opinion is an omnipotence, whose veil mantles the earth with darkness," until submitted to the *mental crucible* which tries their worth, like

"The fond shekels of the tested gold,  
Or stones, whose rates are either rich or poor,  
As fancy values them."—*Measure for Measure*.

The gender, number, article, and preposition are involved in the noun, and the union of the noun with the relative and its variations expresses every vocal and nominal accident, and renders particles and conjunctive prepositions superfluous.

The prefix in natural language becomes the affix in artificial, as we have explained in the canons of this Tractate, page 7.

If the primary language of mankind was *monosyllabic*, all words of more than one syllable are rather like sentences than words. There is not a single root lost but must be concealed in some tongue or dialect. The three modes of verbal alteration are *prefix*, *infix*, and *suffix*. Now *be* is a common prefix used before words at pleasure and sometimes put into the *middle* of words. *Ge* is the same as *be*. It implies *repetition*, as *ge-birge*, *ge-rassel*, *rustle*, *ge-rumple*, *crumple*. In the figure Epenthesis is found the word, *eke*, *augere*, increase, which is in eak, ac. *Ce* is the same and found in *ce-lutch*, *clutch*. These reduplications are common also in both the learned tongues.

Words were constantly used with a prefix of *a* or *b*—as *a-bide*, *a-do*, *be-take*, &c., but the moderns reject both generally, though particular cases remain. *A* and *the*, pre-

positive terms, correspondent in English to *a*, and *de* in Latin correspondent to *of*. Some Continental tongues, as Spanish, Portuguese, and Italian, when they abandoned Latin declensions took the Latin *ablative* for a *nominative* case, and the English took the sign of the ablative. Language was not created but *given*, and as necessities arose new terms were employed, till after the confusion (for prior to that marvellous event, all the world was of *one* speech and language, not *even* a dialect) when dialects arose, and were so diversified by time and distance as to be scarce recognisable by the most astute etymological or ethnological indagator. There never was any origin of words beyond this source, although etymologies are found and derivations assigned to a primitive diction which never existed. At the confusion of tongues every body could express his ideas on ordinary matters as clearly as if no such confusion had eventuated. From what philologists say, it would be supposed that mankind lisped like babes, and could not express their wants.

The original language once altered, it declined so materially in the lapse of ages, and by neglect, that each tongue seemed an *original*, and etymologists have made confusion more confounded by deducing language from a few mean words and narrow ideas.

It would be hard to assign the order or precedence in difficulties, but the Greek is complex, the Basque worse, then comes Sanskrit the complex tongue of the simple Prakrit, and lastly Chinese, whose complicity is almost invincible even to such men as Pascal and Scaliger, who never forgot what they saw, heard, or read. Yet this land of boasted antiquity must be still in its grammatical infancy, for it has not yet even formed an alphabet.

A Dictionary, however, says Morrison, was compiled by Pa-out-she, B. C. 1100, containing 40,000 words, a sort of hieroglyphic, more resembling the signs of the Zodiac.



The present book in use is styled the Imperial Dictionary, one Kanghí arranging the language under 214 radicals, elementary keys, or formatives.

Each order of keys containing more strokes up to 17, each again containing 206 characters which must be learned *memoriter*, and also how to write them, and "then in the endless labour die." This tongue has its esoteric and exoteric doctrines and uses for the scholar and the peasant; it is only more difficult from its rudeness, says Dr. Johnson, as there is more labour in hewing down a tree with a stone than with an axe.

But to revert to the noun, which is the *only* part of speech, comprising essentially the verbs substantive, so that *Esse* is styled the *verb substantive*, and we find the same in French and Latin where *etre* is *the Being*, and *posse comitatûs*, the power of the country, the infinitive used for the noun, of which more is said (page 12). A noun is the fulcrum of a sentence, and is inadequate if it requires an adjective to explain it, while an adjective added to an adjective increases or decreases its significance, as,

A very perfect gentle knight.—*Chaucer*.

A participle or gerund performs the office of a noun, as By the sending of the light of the Holy Ghost.

Nouns of multitude admit either singular or plural number, as army, party, flock, mob, &c., being collective, so one, which under a singular termination, conveys a plural idea.

Substantives taken in the largest and most unlimited sense do not admit the article before them, as adjectives can not so gracefully form adverbs in *ly*; holily, masterly. It were better to use synonymous expression. Ex.: in a holy manner. Substantives may become adjectives and are used as such, as *Populum late régem*, for *regnantem*.

To convert a general quality into a particular attribute is the office of the adjective. Substantives as distinguished



from adjectives are names of qualities, abstracted from the consideration of their existence in any particular subject.

In the order of reasoning we begin with generals and descend to particulars, contrary to the received notion of the progress of the intellect which is supposed to rise from particulars to generals.

Do not all the objects in nature offer themselves first to our view in the aggregate? When a rainbow appears we see it in its entirety and pass to the examination of its colours. This is applicable to all complex ideas resolvable into sentiments, such as love, hate, fear, hope, &c.

The term Noun adjective is more philosophical than Dr. Lowth will admit, for they are not the names of things he remarks. It owes its application, however, to the juxtaposition of two substantives, which is very common in English, as city-gates, sea-shore, forest-tree, ox-stall, and being so compounded these words do not change, nor do the leading substantives vary on account of number, and at the same time supersede the necessity of case, which does not exist, so to say, in our language. This is a laconism not to be found in other tongues, except, perhaps, Chinese, which on account of its antiquity has many striking features deemed exclusively our own.

In the Universal Grammar is this observation, “Il a fallu necessairement que tous les autres mots vinsent des noms. Il n’est aucun mot de quelqu’ espèce que ce soit et dans quelque langue que ce soit, qui ne descende d’un *nom*.” This recognises but *one* part of speech. Verbs all derive from *nouns*, and particles are mere fragments of nouns. The very termination of nouns is articular, as *ος* in *λόγος*, and all endings in *as*, *es*, *is*, *os*, *us*, *um*—and that of verbs is pronominal—nouns and verbs have neither gender, number, nor case. *Puer*, *puerus*, and *puera*—as *pucros meos*, my children—*adolescens*, *homo*, &c. not being confined to gender, can other words have gender, for it is a singular

anomaly and a deviation from the order of nature to have genders in nouns? See Dr. Beattie, *Theory of Language*, p. 137, who quotes Dr. Clarke on it, who gives a variety of examples from Homer. In this respect some Oriental tongues, as Persian, resemble the English. The Latins said *hominem malam*, and Cicero, *Tullia homo nata est*, and *Virum me natam esse vellem*; and Plautus has *Fures estis ambæ*, *quis ea est*? Some nouns are of both genders, while some nouns are joined to one gender first, and then to another in the same sentence, as “*Specus asper et adeunda*” in Ovid, and *Epicæne*—or *Supercommune*—as *timidi damæ*—usually applied to animals and insects.

The ancients represented the same Deity masculine and feminine, as *Lunus*, *Luna*. *Janus*, *Jäna*, which is *Diana-De-Jäna*. *Juno* is *Iöna*, *Io*, *Iona*, and even *Venus* is called *Venus Junonia*.

In Latin, Greek, and Hebrew many nouns substantive take the plural peculiar to them, and do not submit to the English signs of plurality, as *phenomena*—*seraph-phim*, *cherub-in*, *genius-ii*, *radius-ii*—but words which are naturalised should bend to the genius of the language, as it causes great discrepance if they are inflected.

Some words have diverse meanings styled intentions, and are very comprehensive. Ex.: *Extension* is either length, height, depth—of these length strikes the least—as “A 100 yards of even ground will never work such an effect as a tower of 100 yards high, or a rock or mountain of such altitude.”

Some words are misspelled as height for hight, the *e* being superfluous coming from *high*, so with sleight for slight—vitiated might be written *viciated*, as deriving from *vice*.

Words vary their meaning sometimes according to accent only, as *gállant*, and *gallánt*, and assume a signification according to situation, which, when they stand alone, they do not signify.

Some words have even quite opposite significations, like *stand* as opposed to *fall*, and *stand* as opposed to *fly*. Also the word *let* means permission and hindrance too. *Let* me do so without *let* or hindrance.

“ I will make a ghost of him that *lets* me.”—*Hamlet*.

The vocable *cleave* is in this category, as *cleave* to, means adhere, as *cleave* to his wife, and in the sense of division, it means separate from, as *cleave* a tree with an axe. There are not many examples of such words having a directly opposite meaning, and when this is the case generally they derive from a different radix.

Tell me what state, what dignity, what honour,

Canst thou *demise* to any child of mine?—*Shakspeare*.

Dr. Johnson thought *devise* should be written for *demise*, but this is a common law term as well as *demise*; which derives from *demittere*, and means a *death* or a grant on death, by will or legal instrument.

Many significations *per se*, depend on the sense and not on the strict rules of art. Advert also that authors in their compositions are guided by the sense and not always by adopted phraseology or artificial rules, which is a proof that writing has its foundation in nature, and depends on the faculty of the human mind, for do we not read that the power of speech is a faculty peculiar to man, and was bestowed for the best of uses? Artificial rules seldom make good poets or orators if they possess not the necessary qualities, the divine energy of genius, which, as a superior illumination, is derived from an invisible source to further great results. “ Spirits are not *finely* touched, save to *fine* issues.”

And that issue is the perfection of beauty and happiness, for the moral instinct of man and his exertions in this his sublunary state is to advance that truth which is to lessen his weight of evil and augment his sum of good.

## ON ADJECTIVES.

Adjective is the name of a quality, and the adverb is an adjective or a comparison of qualities; but philosophically considered the separation of quality from substance involves a contradiction.

Grammarians say a noun is the *name* of a thing, and an adjective shews the quality of a thing; but adjectives qualify adjectives, substantives, and adverbs, while adverbs modify verbs and sometimes adjectives, as extreme elaborate, marvellous graceful, extraordinary rare, and we say not a verily honest man, but a very honest man, where very is an adjective, as in Very God of very God—Verus Deus ex Vero Deo. This adjective is compared, as Verier, veriest.

“Was not my Lord the verier wag of the two?”—

*Winter's Tale.*

We can put two adjectives together and that correctly too, a diction elegant in which our progenitors delighted, and we sustain a grammatical loss, by neglecting or repudiating the practice, for certainly two adjectives impart more force than the adverb, as in these proofs,—He was extreme vain,—amazing clever,—exceeding uncommon. He said positive he would not write,—agreeable to promise. He said express he would. I can not think so mean of him. Some write softer than others—fine and soft. Locke writes, Many reason exceeding clear, who know not how to make a syllogism. I have cited these examples to revive remembrance of what, although fallen into desuetude, is still the language of nature in which our eminent authors delighted.

The adjective with us is unchangeable in respect of number or sex, like the Persian it has no numerical or sexual variation, but in inflected tongues it agrees with the subject, and occasionally takes three genders, as the Latin par, concors, &c.—although no words of necessity agree

with others, any more than two words can be properly said to govern, all construction depending on custom or the natural order of reasoning incident to the mind. We may reason clear enough without the adjunct of logical canons, for logic is virtually in the sense and conception.

To make the adjective accord with the subject or object forms a closer connection than the adverb, as He behaved himself conformable to that example;—He lived suitable to one in his station, where he and suitable agree. So in, Bees construct their cells *according* to the nicest rules of art, where *according* is an adjective or participle and agrees with bees.

“Conscience will preserve you from error *provided* you attend to its suggestions,” where *provided* is a participle and forms a postulate with the word *that* implied, and is equivalent to an ablative absolute.

We are sometimes redundant and use adjectives without occasion, as in *good* health, which denotes freedom from pain and disorder, where health does not require the epithet good which is superfluous.

In substantives are mostly comprised the adjectives, and in the adjective is implied the relative, as *a* man, that is *one* man, or of the men.

The adjective frequently follows the verb attracted by the subject or object, hence it is that the adverb can not modify the adjective, for the adjective is more elegantly applied to the subject than the same adverbialised to modify the verb. A repetition of the adjective to denote excess is better than the adverb, as

“Sedate and silent move the numerous bands.”

“Swift down the steep of heaven the chariot rolls.”

Now it is patent that these adjectives have more energy than adverbs could have, for they qualify their respective substantives, and supply us with a variety of expression.

Sometimes a substantive is used adjectively which should be written as an adjective, as extempore for extemporary—



All the theatres, mysteries, and moralities have had their origin in a kind of *extempore* farce.

Mr. Chambaud, who wrote a French grammar, expected nothing less than immortality for changing the word adjective into *ad-noun*, but this term was used long before by Richard Johnson, the grammarian.

Adjective means to lay alongside indefinitely, but ad-noun properly restricts the attributes to its noun, although of this there may be doubt.

Some adjectives are used substantively in a collective sense, as few, many, all, &c. as Some say, few like it. Many approve the doctrine—all concur : And Shakspeare, in whose pages all the grandeur of sentiment and eccentricity of diction are to be found, has, “ O thou fond many.”

Some and same, from so, are synonymous, and mean quantity in opposition to none, while *many* has a reference to number, *much* to quantity, as You do not gain so *much* as him ; but much is also used for number, as Much people, much grass in the place.

“ How *many* a message would he send.” Many was formerly written men-ye, manya. Orthography was taken from the sound and not the latter from the former. Our ancestors used *a* for he and she, as *o* was employed for *one* and omitted by abbreviation for *of* also ; and *a* may be the precursor of he and she, for in the description of Falstaff’s death this appears, A made a finer end and went away an it had been any christom child—a parted, &c. and a babbled o’ green fields—many times—many a time and oft. Magnus eorum numerus est occisus—A good many were slain.

Adjectives ending in *ly* do not admit an additional *ly* to adverbialise them. *Ly* has two meanings, one is like the German *gleich* ; and one means *way*, and are two distinct words, the latter derives from leag a field, liggan to lie, so we get lee or lea from ley, lec, lay, and these correspond



in Greek to ὁδός, as κυνηδόν doggedly, and in Latin to iter, way, felic-iter, happily.

This was done wisely, means in a wise way ; so of daily, and in English goodly and early are adjectives and adverbs too. "The whole design must refer to the golden age which it *lively* represents."

The way or manner in which an action or attribute exists is to be specified, and *ly* is annexed to the word, modifying the action or attribute, as, He is extremely rich ; wisely done.

But if the word modifying action or attribute can be referred to the subject or object of the proposition, it must be omitted.

The necessity of an adjective may be removed by converting it into a substantive, and the less we use adjectives the better, as, A swift dog, may be changed into a dog of swiftness.

For the powerful use to be made of adjectives see a quotation from Pope's lines on an unfortunate Lady cited in the Figures of Speech in this tractate, which addenda I give to illustrate grammar as well as poetic ideas replete with those elevated thoughts which produce correspondent diction.

I have remarked, page 63, that when the adjective was introduced into language the system was changed. The Chinese really had no adjective, and it appears that the infinitive mood became an adjective, which is a larger power than any infinitive had before ; and if the Chinese lingual necessities can be represented by this infinitive, it is tantamount to its having no adjective at all, properly so called, if it is served by a substitute.

In North America, one of the many tongues spoken in New England is the Muh-he-ka-heow or Mohegan ; and a translation of the Bible into it was effected by one Mr. Elliot, a missionary, in which he shews that nouns adjective,

or nouns are the origin of adjectives, as they enumerate or recapitulate the qualities of nouns.

Compound epithets are used in all savage tongues as well as in more plastic and refined, especially in Greek, which the jocose critics style *long-tailed* epithets; and although we can compound as well as the Greeks and Germans, the genius of our tongue admits these indulgencies but sparingly in comparison of what have been drawn from the storehouse of antiquity.

The adjective *own* is generally prefixed to the word *self*, so I have adverted to these words here instead of under nouns. This *self* is, however, a noun, and should be detached from him, her, them, one, &c. Former writers were wont to separate *self* and *selves* from their adjectives, leaving no doubt as to which class they belong.

Dr. Lowth and others call *myself*, &c. reciprocal pronouns where agent and object are the same. There can be no reciprocity of action, however, where *one* person only is concerned. These pronouns are reflected in the cases mentioned, because the impression of the verb is reflected on the agent.

*Own* and *self*. This is said to be an *adname* derived from *eigen* in German; or *eidho*, *own* in Celtic, *eidhor*, my own—and is so far from possessing any pronominal power, that like its synonyme it requires the aid either of a substantive or a pronoun to impart to it any meaning.

*Self* may derive from Saul, soul—as “Juravi per animam, meam,” I have sworn by myself. The word *silba* in Gothic is sylph, spirit—and in Flemish *self* has the same signification.

Self is a name, the synonyme of individuality—self and soul are then equivalent, all the powers of the mind and soul, perception and volition, or will, memory and understanding being comprised.

The word in Sanskrit corresponding to *self* and *soul* and

*life* are identical. *Atmâ*, says Dr. Müller, may be *ahma*, derived from a-ham, ad-am, ego, or I.

The phrase I have sworn by *myself*, means by essence, spirit, origin, and is equipollent to the phrase in the Bible, "*I am* hath sent you"—Source of all things, from which by analogy it may be deduced, that spirit or *esse* must be the only part of speech. For there is unity in language, numbers and matter, all substance whatever deriving from one fountain, whether it be *gas*, *geist*, or peradventure a subtler form of matter. Electricity is a form of matter, for it has been held to be the pervading material principle of the universe, and hence celestial regions are like the planets obnoxious to the general laws of matter; matter may be undulatory like fire and light, whose recondite properties are the cherished objects of natural philosophers to detect and evolve, "looking from nature up to nature's God;" for nature begins from causes and descends to effects, while human perceptions first open on effects, and by slow degrees ascend to causes. In fact every organ in life has a specific plan and action, perfect, but bearing relation to other orders and functions, all united to one life and subserving one *soul*.

The Latin *solus*, *seul*, *seul-même*, from *medesimo* and *mismo* in Italian, from which language the French is immediately derived, and mediately from the Latin, a refined Keltic, where we find *memet* for self.

There are many adjectives in *ive*, which termination means *desire*, as sport-ive, plaint-ive, restiff,—restive, and it is equivalent to *ing*. The termination *ess* is properly subjoined to nouns of the feminine gender, as Heir-ess, governess, Princ-ess, Duch-ess. Moderns have converted the old Marquis into Marqu-ess—but why? for surely it is better to retain its proper ending, which is correspondent to the French, and which was always so spelled in English, than give to a masculine noun a feminine termination, by

changing *i* into *e* and geminating the *s*. It is "giving to Titus old Vespasian's due."

We think then that *self* may be found in *soul*, and *own* is palpably derived from *owe*, which is the same as *one* (see under Have and Of) hence *ōv* Being. It can be so rendered, as in Cicero's boastful assertion, *Dixi meā unius operâ republicam esse salvam*. I avowed by *my own* exertion (of myself) the Commonwealth was secured. Self means *same* also, as,

"At that self moment enters Palamon."

*Knight's Tale, Chaucer.*

"To shoot another arrow that self way

Which you did shoot the first."—*Merchant of Venice.*

#### ON CASES.

In all inflected tongues *cases* must be used, and case means accident, and accident proceeds from necessity. But case once adopted the inventors found more than they expected.

Whatever case you give to the noun the meaning continues the same, it is identical, and can not be different even in imagination.

Cases are taken actively and passively—moods and tenses may be so applied. In Latin and English the active and passive are promiscuously applied. Whether the case be the accusative or ablative after the preposition, the meaning remains the same, as, "*ad dimidiam partem, vel ex dimidiâ parte unum idemque significant.*"

A case is not appropriated to one precise idea, it is best understood in a language in which the preposition does all, and to which, as to the English, the case is unknown.

Case, says Lord Bacon, *de Augm. vi. 1*, is the language of philosophers and not of necessity, or of an assurance

that the genius of ancient days was more acute than that of modern times. We have done as much *without* their inflection, and without their obscurity too.

The Latins express the prepositions by cases generally, but the Greeks to be perspicuous adhere more to the prepositions; where the sense is endangered the Latins have recourse to the preposition, as, *Liber a virtute*—*liber in ipsâ servitute*.

Cases, indeed all cases may so be, are put absolute, and so may be said to be when the preposition is not expressed, and words when the principal is omitted. An instance of an absolute accusative in

*Quem non super(stitem or stantem) occupat Hisbo,  
Ille quidem hoc sperans.*—*Virgil, Æn.* 10, v. 385.

Nouns denoting or betokening part of time are commonly put absolutely, but those betokening a continual term of time without ceasing or intermission are commonly put in the accusative.

The genitive case is sometimes made absolute, which happens also to the accusative and ablative. See *Port Royal Greek Grammar*. Ex.: *Παράγοντα τοῦ Ἰησοῦ*, Jesus passed thence. *Matt.* ix.

“But Vulcanus of whom I spoke, he was a shrew in all his youth.” Whether we consider Vulcanus as forming a case *absolute* with *but* or otherwise, the phrase is a perfect *facsimile* of the Latin.

*Me Consule id feci*, or *Ego consul feci*, or, *Feci consul ego*, or purely *Feci consul*. In fact, graphic construction is not confined to a particular tongue, its influence extends universally, and the English, by adopting universal construction, have shewn the extent of their learning, and have risen superior in the art of composition, or at least equal to any civilised nation.

In French and English the preposition is suppressed by

way of elegance, this is termed *absolute*, as *La bataille rangée l'ennemi abandonna le camp—Elle lui parla ; Les Gueux sont baignés de larmes.* Is not every case *absolute* in inflected languages? In English the genitive is in *needs*, *certes*, that is of need, of a certainty. Absolute means no more than the omission of a preposition or the ellipsis of any other word.

Cases are termed oblique and objective ; the latter is the accusative case only, while the oblique are genitive, dative, and ablative cases.

A nominative can not be called a case—it is the substantive uninflected, and may be used without a verb, as *The prophets, where are they ? My banks, they are covered with bees. The Lord, he is God.*

The genitive case is styled the possessive or apostrophic case in the nomenclature of grammar, and is the only one in English which is said to be inflected or subject to ellipsis, which is an omission of either a letter, or a word in a sentence.

The English possessive case resembles the ancient Saxon, and is confined to the singular number, as *John's hat—This book is Mary's, or this book is hers—William his book, that is, is his book.* But this case should not extend properly to nouns denoting things without life. It is said, but with doubtful propriety, for righteousness' sake, though it were better said for the sake of righteousness; and in *all* cases where two s' collide, a single s should be used, as *Moses' son.* If several nouns come together in this case the apostrophe with s is annexed to the last noun only, as *this was my father, mother, uncle's advice.*

*S* is beautifully omitted in many instances, especially after s or x in prose and poetry ; and though chiefly admissible and used in poetry, yet it should be extended to prose *always* as more euphonious and equally explicative. Ex. : *Moses' minister, Achilles' wrath, Phoenix' daughter, Ajax'*



arms. This remark should extend to all cases where consonants collide with *s*. In the Semitic languages it is expressed by the termination of the prior word, and not by *of*, as with us.

The double genitive is of great service in English to avoid ambiguity, as John and William are friends; John goes into the country and desires William to see his (John's) house in town. This refers to John; his own house would have referred to William.

When the possessor, to whom another is said to belong, is expressed by many terms, this genitive case ought not to be used, hence we should not say, The Emperor of Germany's armies; but reversing the words the expression then becomes more agreeable to the ear; of such consequence is correct speech.

The Saxons had no genitive case which terminated in *is*. *Es* may be a contraction of *is* or *us* formerly used for plurals, as was *eth*—hence it is used in English; its symbolical signification, and notes the *efficient* cause. See pages 33, 78.

Felix' mahogany book case, or have you seen Felix' ebony inkstand? This phrase contains every case to be found in every inflected language; and in Greek or Latin would require four different cases.

The learned shewed great ingenuity in their formation of cases which they effected by varying the form of a single symbol *e*, for this is the origin of *all* inflection in Greek, Latin, and English, and thus rendering the use of prepositions superfluous; and this extends also to their verbal terminations with personality added. Were not all the varieties of tense expressed originally by the *first* or *present* tense?

A modal proposition depends on some verb implied, or is expressed by a termination which is equivalent to it; to any verb or word which may be implied.

In composition all connection is supplied by the mind.

Versus inopes rerum nugæque canoræ.—*Horace on impure verses.*

Veteres avias tibi de pulmone revello—I pluck from your heart early prejudices.—*Persius, Sat. v. 92.*

The genitive case is formed into a dative occasionally, as immitis Achilli, for Achillis, which proves that these cases, though they differ in form, agree in signification. Virgil connects a genitive epithet with a dative substantive.

The termination of the genitive case was no other than the preposition *ex* affixed, the dative *eni* abbreviated. The *i* subscript in Greek is only *ενι*. The Latins ended all their datives in *i*, till they found it redundant, and gained in concinnity of expression what the Greeks enjoyed in certainty of expression.

*Dies* and *facies* were originally the genitive case of the fifth declension. The Latins disliked the letter *s* and employed the dative for it, as *Herculi* for *Herculis*.

Ulyxi for Ulyxis or Ulyssis, making the adjective in the genitive agree with the substantive in the dative, and rejecting the sibilant *s*. *Fami* was adopted for *famis*, and *Aristoteli* for the genitive also in Pliny, also *nulli* and *nemini*. “*Tu frugi bonæ es*,” in the *Casina* of Plautus for *frugis*; translated in French, *Pour peu que tu sois brave*, Should you manage well, alluding to his being an efficient husband.—See Ainsworth’s Dictionary, generally an excellent authority.

The genitive and indeed all possessives have both an active and passive signification. Hence many words are taken in both these senses, as *formidolosus*, dreaded or to be dreaded, *suspiciosus*, &c. Such is inherent in speech.

The substantive verb *esse* and the verb in motion *ire* are identical, so admit an accusative as the object of that motion.

We are prepared to receive the possessives in combination with the genitive, as *Dixi meâ unius operâ*, I said by my own toil.

Tuum hominis simplicis pectus vidimus.  
 Meum solius peccatum corrigi non potest.  
 In suâ ejusque laude præstantior.  
 Nostrâ omnium memoriâ.

The Greeks may have borrowed some of their roots from the Chinese—that tongue has no ablative case, it is formed by the use of particles, and the Greek has none. The Port Royal grammarians thought there was an ablative in Greek, but that it always resembled and was identical with the dative, and where an ablative is governed in Latin, the same may be in Greek, unless *drawn* to the genitive by a preposition.

The dative supplies the place of an ablative in Celtic, Greek, and Chinese, so the Greek dative with equal propriety might be made to agree with the Latin ablative.

The genitive in Greek is the constant equivalent in Latin to the ablative. The final *en* as golden-ring was thought to be a mark of the genitive by Mithridates minor, but it is only the preposition *in* corrupted into *en*. Page 55.

Case is an indeterminate relation, and is best understood when translated into a language which has *no case*, for artificial languages to be understood must be referred to a natural one, like English, an universal grammatical solvent, the most learned and simplest of all, naturally becomes the analysis of inflected speech. The Hebrew is very simple, but complex compared to ours. Of all the ancient languages extant, says Dr. Lowth, that is the most simple which is undoubtedly the most ancient, but even *that* language itself does not equal the English in simplicity.

The cases in Hebrew are formed at the beginning of the noun, and not by inflection as in some languages, with a preposition prefixed as, Melch-King, Lemelech to a King, Mimelech from a King. A language like English, where the words are distinct and separate, must be more perspicuous than any inflected contrivances, each word having its own peculiar weight and significance.

## ON COMPARISON.

Antithesis or opposition is a figure whereby things different or contrary are compared, and placed near, that they may set off and illustrate each other.

In logic comparatives, superlatives, and adverbs of quality are termed *modes* of moods; and mood is a legitimate determination of propositions according to their quantity and quality.

When different persons are compared, the terms of comparison must correspond to each other, as He is as learned as she, I loved him as well as her, You are wiser than I, I admire her more than him.

Dr. Hickes in his Saxon grammar remarks that comparatives among the Anglo-Saxons terminate indifferently in *ar, ær, ir, or, ur*; superlatives in *ast, est, &c.*; participles in *and* and *end*; and preterites in *ad, ed, &c.*, by which it is obvious that all the variety of vocal exhibitions are *mere* modifications of the first letter—*a, ma, me, &c.*, running into the subdivisions.

The modern English retains much of the *Old Saxon*, for the casual particles, terminations of cases, conjugations, verbs, passive voice, prepositions, and the peculiarity of the Saxon of that day is the language of England.

Priority of motion is evidenced by *r* or *er*, when nature or analogy require it, but prime or terminated motion is expressed by *st* or *est* on similar occasions.

The comparative degree relates to two, the superlative to more than two, yet the comparative is not restricted to two persons or things. The comparative is put for the positive, as *Tristior solito*, somewhat sorrowful.

The force of the comparison is included in the particle. In the French by *que*, and the Hebrews, who have no com-

parative degree, use *min*, the Greeks use  $\eta$ , Latins *quam*, *præ* and *pro*, and the Spanish *mas*.

Comparisons are made by *as*, which H. Tooke affirms to be an article, and means the same as *it*, *that*, *which*. In German it is written *es*, and does not derive from *als*, but answers to  $\omega\varsigma$ ,  $\delta\tau\iota$ , *at*. "I had such a son *as* or *that*, all men hailed me happy." The word *so* means also *it* and *that*. Ex.: Swift *as* darts, means *that* swiftness with which darts fly.

In a negative proposition *so* and *as* are correctives, as Pompey was *not so* fortunate as Cæsar, Nothing is so amiable as Virtue, Not so fair *as* the day—hence *as* is preceded by *so* in a negative proposition.

In an *affirmative* proposition the comparison is made by *as* and *as* repeated—he is *as* young *as* you. When a comparison is made between two, they must agree in denomination, as I love her more than him.

The positive degree is applied when equality or inequality is expressed, as he is as learned as you. When a consequence is expressed *so* is followed by *as to*, or *that*, as, She was so enraged *as to* strike him.

*So* in comparison never admits the qualifying adverbs between itself and the adjective, *as* and *so* being comparative terms render unnecessary the words *more* and *less*, as William is not so learned as John, is equivalent to *is less* learned than John. In comparison the two terms must coincide—I see her better than he.

When the symbol *e* passes into other symbols they are but different modifications of the symbol *e*—all vowels are but varieties of the *first* sound.

When we observe the nature of comparison made by *as*, which signifies according to, in proportion to, we shall not be at a loss to account for the oblique pronoun following it, As one is to two, so is two to four ; as one-half is to one, so is one to two.



The word *as* is continually repeated, as firm as faith; but the efficacy of the phrase would not be diminished if the first *as* were omitted. Ex.: He is great as his master, &c.; and *so* may be substituted as, *so* great, &c.

When *as* answers to *such* ought it not to be termed a relative, and has it not a claim equal with *who* and *which* to that appellation?

The word *as* in Latin is the same as εἰς one, and not only signifies a piece of money, but any integer. So from it derives our word *ace*, a unit or point on card or dice. Miser æque atque ego, *as* miserable *as* I. Nunquam adeo fœdus. *Juvenal*, B. viii. v. 183. Never *so* foul.

The Hebrew and Arabic have no comparative inflections. The former does not distinguish between a relative and an absolute superlative; and in it there are three genders and three numbers. The cases are distinguished by particles prefixed as in English.

The Hebrew has also three degrees of comparison—two degrees formed by placing *min* after the positive, and the third by placing *meod* before the positive, as *tob* good, *meod tob*, very or most good. But the superlative is generally shewn by the repetition or re-iteration to the sign, as *tob*, *tob*, good, good, good.

A plural neuter subject as Παντα is joined to a verb singular, as ἔστι. Since the plural verb may do the office of the dual number, so may the plural comparative and superlative discharge the function of the dual or comparative.

In the 118th Psalm the Greek is positive and the English is comparative.

Ἀγαθὸν πεποιθέναι, ἐπὶ Κύριον ἢ πεποθέναι ἐπ' ἀνθρώπων.

Ἀγαθὸν ἐλπίζειν ἐπὶ Κύριον ἢ ἐλπίζειν ἐπ' ἄρχουσι.

It is *better* to trust in the Lord than to put any confidence in man.

It is better to trust in the Lord than to put any confidence in princes.



The Hebrew comparative is not by inflection but by a preposition, as, Wisdom is good above rubies; and the superlative is, good above them all—for better than them all.

Dr. Watts in his Logic says, that the comparative degree does not always imply the positive, and to prove the position give us this sentence—A fool is *better* than a knave.

This he says does not affirm that folly is good, but that it is less than knavery. Perhaps the sentence were better thus, A fool is not so bad as a knave, which means a knave is worse than a fool—but thought and language act and re-act on each other mutually.

Every art, says Dr. Johnson, is obscure to those that have not learned it. This uncertainty of terms and commixture of ideas is well known to those who have joined *philosophy* to grammar; for orthography and etymology, though imperfect, are not so from want of care, but because care will not always be successful, and recollection and information come too late for use. *Philosophy* is the hypothesis or system on which natural effects are explained.

We use the adverb *than* after a comparative adjective, which word is the same as *then*. Denn in German is synonymous with *also*, and is used as such, signifying *then than*, *præ*, before, ere. Canon 17, p. 10.

The comparative involves the positive and the superlative both, as genus does species, and sometimes *er* and *erst* are used in comparison in lieu of more and most. Ex.: Sceptre and power I *gladlier* shall resign. *Er* and *erst* note priority and proximity of motion applicable to adverbs also. *Er* is the same as *ere*, which is before. Wiser *ere* he—wise *erst* all. *There* and *most* were anciently used for the modern *much* and *very*, as more for much braver. The Duke of Milan and his *more* braver daughter. See Canon 18, p. 10. Now *more* here is not comparative; it is positive—*most* and *very* obedient are decidedly the same—“A dreadful quiet felt and *worser* far than arms.”

“Well expressed by Socrates but much better by Solomon.” The Hebrews do not distinguish between a relative and an absolute superlative. *More* means large—in Celtic *maur*—as Malcolm Can-*maur* or *more*—large head. *More* means a heap; as is mow, a barley mow, which is what is mowed. So is *math*, after-math. H. Tooke says these comparatives, *much*, *more*, *most*, have exceedingly gravelled all our etymologists, and they touch them as tenderly as they can.

*Much* is from the same source with *ch*, like heap. The Chinese *ch* is compounded with *who*, and *so*, *which* and *such*. “Then found Sir Bevis *more greater* defence;” and *much greater* is used. *Much* and *more* are used by Spenser for a very great number. “The commodities doth not countervail the discommodities, for the inconveniences which thereby *doth* arise, are *much*, *more*, *many*.”

*Worser* and *lesser* were in good use in the days of Dryden and Addison, (Canon 18, p. 10), yet Dr. Lowth censures this and some of the cardinal beauties of English as adopted by our early classics, as :

The use of *me* in lieu of *I*, as greater than *me*; suffers more than *me*, which is Celtic diction. We say more than *us*. Mightier than *him*. So eminent an author as *him*. Stone and sand are weighty, but a fool’s wrath is heavier than *them* both.

There is not an English prose or poetic author who does not use this diction, despite Dr. Lowth’s effete criticism.

Then finish, dear Chloe, this pastoral war,

And let us like Horace and Lydia agree.

For thou art a girl as much brighter than her,

As he was a poet sublimer than *me*.

Despite the critique of the Bishop of London, who seems not to have been so good an English scholar, as a Hebrew, Latin, and Greek one, these citations bring evidence to the correspondence between Celtic, Latin and English, the more valuable as it exhibits the analogy

between these tongues. Our early writers use *most* for *very*, as the very least, the very last, best, &c. which is now used also. The Celtic differs from the learned languages in having no case to the nouns, or passive verbs in the common use of auxiliary verbs, &c.

Hermes says that two persons or things compared, *er* is always used, as wiser than thou; if more by *est*. Is it improper then to say, wiser *than* all? Quoting Faith, hope and charity, these three, but the greatest of these is charity. It is remarkable that in the Greek, however, the comparative is used; *Νυνὶ δὲ μένει πίστις, ἐλπὶς, ἀγάπη, τὰ τρία ταῦτα, μέζων δὲ τούτων ἡ ἀγάπη.* 1 Corinth. xiii. 13. The Latins occasionally adopt this diction.

The figure ellipsis is frequent in these instances of comparison, as, He is a greater loser by her death than *me*, that is in comparison of me. She is fairer than *him*, that is *ere* him, before him, fairer, then comes *him*. He steps *me* a little higher, that is he steps a little higher before me. I follow *me* close, which is I keep myself to the point. Again, He is none like *him*, that is not like him—like him in no respects.

In Latin, as far as regards comparison, the termination was originally used, and also the preposition, as *Præ cæteris feris mitior cerva*. But *præ* was discontinued when *or* its synonyme was adopted. On this principle the oblique pronouns, as used by the best writers, may and ought in comparison to be substituted for their nominatives—*Miser aut major est præ me—altero me—secundo me*, that is *ab altero*. *Modestior nunc est præ ut dudum fuit*—more modest compared to what he was.

*Mulo perspicacior, more obstinate than a mule.* The Germans use *also* which means *else*, but it is not *as*. *Piscis sanior, plumâ levior.* *Domus celebratior ita cum maxime, fames quam as ever—cures quam maxime poteris.* *Dicam quantâ maxime brevitate potero*—I will speak with

all possible speed. Termination is the creature of convenience, and when convenience requires it not, it may be dismissed or disused.

More than *me*, *him*, &c. is *me* *dimisso*—greater fortune than her, is *illâ dimissâ*, *plumâ levior* is *præ* understood. In French we say, “Je ne suis pas si *benêt* que de me fier à un ennemi reconcilié.” This word *Benêt*, is our *Bennet* and *Benedict*, made to apply to a simpleton, as the Germans style a blockhead, a *Hanswurst* or *Jack-pudding*. We say *Simple Simon*. Such is usage on which so much depends.

It is said that *than* always follows the comparative, by Dr. Lowth, which is not so, as I am more contented *without* them. Have you more *besides* those? I am less deceived *besides* her. Canon 17, p. 10.

To compel the writer to use *than*, and *than* only after the comparative, is to deprive the author of the great variety of expression afforded by the learned languages, in which we find *ante*, *supra*, *præ*, *præter*, applied severally to the three degrees of comparison, and would render us poor in composition.

Let me remark that there is no more difference between *when* and *then* than there is between *where* and *there*, *who* or *that*, but in their application, the sense being one and the same. The fact is that grammarians have taken too narrow a view of them, by applying it only to comparative classes, for the words, *than*, *then*, *when*, are synonymous, and this citation reinforces the allegation.

“Scarce had he received the homage of the new Pontiff, *than*, *then*, *when* John the 12th had the courage,” &c.

The same remark extends to every case in which modern writers differ in the application of words from their predecessors. “*Facies non omnibus una, nec diversa tamen*”—how variously soever metaphysical authors may diversify identity.

Comparisons are made with *but*—as There were no more

*but* five—which is *præterea*—as *præter solitum*; *solito*, *ultra solitum*. “*Crucem statui jussit præter cæteras altiores.*” This is none other *but* the house of God. Trust in Christ is no more *but* to acknowledge him for God.

The word *rather* is of doubtful application to express a small degree or excess of quality. Ex.: She is *rather* profuse; which should be she is *too* profuse in expences. Rath, rather, rathest, means counsel; räthsel in German is our riddle.

If you can convert *rather* into *sooner* the term will be properly applied, but if it will not admit the conversion, the use of it should be rejected. I would *rather* die than submit.

The adverb *far* is compared, and perhaps further might imply procession, and farther, retrocession.

To the mutations of language I have before adverted, and have adduced instances of anomalies under the figure of enallage, and here I remind the reader how we can benefit, as do the learned languages, by the same figure. Page 32.

We can substitute *of* for the relative of possession; we can substitute the specific for the plural term, and the conjunctive for the absolute possessive. We can put *be* for *were*, *was* for *were*, and *is* for *was*, which was not an uncommon practice. Hence the critique of Dr. Lowth on you *was* must be abandoned, as his reasoning proceeds on a mistake in supposing *was* always to be singular. It served instead of *were* even in the miscalled subjunctive mood by Lord Bolingbroke, as “Would to heaven you *was* with me.” If you *was* here; and this subverts the hypercriticism of the Bishop of London. Sometimes *are* is used for *is*, as in this example from the Spectator, No. 66.

Aristotle tells us, “That the world is a copy or transcript of those ideas which are in the mind of the first Being, and that those ideas which are in the mind of man *are* a



transcript of the world. To this we may add that words *are* the transcript of those ideas which are in the mind of man, and that writing and printing *are* the transcript of words." Peradventure correct writing would require *is* and not *are* the transcript of words.

Advert that we can also omit the personal terminations of the verb, and omit the comparative and superlative terminations, and compare with *as* and *so* for *er* and *est*.

We may neglect the adverb of manner and substitute the adjective, making it agree with the subject or object of the proposition according to the exigence.

The repetition of the positive is the natural superlative as *true true*, means as true as truth; as the dial to the sun—or with different adjectives, as wondrous wise, indifferent honest, passing rich, all most graceful and pertinent expressions, whatever captious critics may object. Page 126.

In Hebrew *tob tob* means good repeated, and in Tartary they say *black black* for intensity of colour, and even the proper name Caucasus is no other than the word *koh koh*, meaning *hill*, reiterated. In fact we deal greatly in *superlatives* in all desultory discourse which may be said to wound either truth or prudence, for we scruple not to say in a comparatively small matter, It is the *worst thing* ever done; the best ever seen, &c.

Let us come now in this chapter on comparisons to the last, called the *superlative* degree, expressed by *est*, *most*, as "Which is the *most* noble employment of a rational being, love or friendship? Friendship is the child of reason, Love is the fondling of the passions."

The superlative does not form a comparison, this being proper to the comparative, neither does superlative always express supreme degree.

The most highest means no more than the very highest, beyond compare, as the chiefest, extremest is only the very



chief. "The most principal and mightiest in the dwellings of Ham."

Negative and superlative terms are not properly so to speak, compared, although instances exist in our best authors to the contrary. It is supposed they neither admit intension nor remission.

The Psalms have most *highest*, and Milton says wisest, discreetest, virtuosest, best.

It has been asserted by some that the English has no connection with Latin and Greek, if so we shall have not much to boast as far as occasional structure is concerned, as in this phrase :

Adam the goodliest of men since born

His sons ; the fairest of her daughters Eve.

Shallow censurers, Newspaper critics, have said Adam must be supposed to be one of his own sons, and Eve one of her own daughters, but how patent it is that in *comparison* is meant need not be hinted, much less explicated. The language of England is elliptical and beautifully so in prose and rhyme which render it laconic and energetic. If we do not observe these powers our language may lapse into rapid decline, and its native and original laconism and energy yielding daily to nerveless verbosity will leave it like a rope of sand, or a house of cards, without strength and without cohesion.

The decadence of language is attributed to hasty translators, to ignorant and overweening grammarians, and to negligence in cursory speech in those who instead of consulting its genius and structure conveyed to us by eminent authority, which adorned the classic page, have induced a system of verbal policy based on external laws to which even common sense is subordinate. Now the aim of a good grammarian or author, whether a standard author or a mere publicist, should be to uphold the edifice toppling through neglect, or misuse or misprision of terms or canons,

and to retard at least, if they can not prevent its succumbing to unworthy fate, as in many instances is shewn in America, where abuse and absence of taste have deteriorated the language of Britain, although very many of our transatlantic brethren, like Prescott and Longfellow, have rivalled their predecessors this side the watery main, in eloquence and poetry.

But to revert to a phrase, "*Most* straitest of my sect," for *very* straitest; here most straitest is not superlative.

So in this passage, Of all the Emperors who preceded me, I Trajan was the mildest to my subjects, that is, was in *comparison* the mildest. He writes fairest of all. I like the least of any, means in comparison of any, or less than any.

It is a canon in criticism not to use two words when one will suffice, if they be equally expressive; as, The assertions of that author are easier detected, that is with superior ease and proves that comparisons are used adverbially.

We adverted to the repetition of *tob*, meaning good in Hebrew, analogical with the Chinese *ty* or *tai*, which with them signify excess, and is similar to the *τα* of the Greeks, which repeated is superlative. They transferred its iteration to the sign of superlative. The plural of nouns in Chinese is formed by adding *men*, *mueng*, *teng*.

In Persian the adjective adds *terin* as Khub, fair, Khub-ter, fairer, Khub-terin, fairest, resembling the *Τερ, τερος* of Greek.

The original Chinese language was hieroglyphic, which is the second stage in representative language, the mere and bare pictorial form taking precedence, of which the hieroglyphic is an abridgment.

Every monosyllable began with a consonant, and might be expressed in 330 words, which were swelled by accent and intonation to about some 1300 vocables, each representing 32 characters.

The Missionaries wrote that there are *two* spoken languages in China, almost unintelligible to each other. Others again aver that the language of this primeval people has remained unchanged for 40 centuries, while in Europe no tongue is older than 1000 years.

The 214 elements or keys of Chinese are divided into 17 strokes ; so if a word is to be sought in the dictionary it is traced to one of these numerical divisions, although the spoken language has not proceeded beyond the original meagre and inflexible monosyllable.

This people cultivate the voice to excess, and have the primordial characters of a language, which stands in lieu of an alphabet.

They invented radical characters to represent the sounds prefixed and subjoined to words in popular use. The word Po conveys eleven distinct, unconnected ideas, according to the elevation or depressions of the voice, as we do in *cónjure* and *conjúre*, *incense* and *incénse*, &c., and about 40,000 distinct characters are represented by some 1300 monosyllabic sounds. The language of the literati is styled *Haypian*, and is comprised in 90,000 folio volumes, and he must be a *Helluo librorum* who can digest even a moderate quota.

Their grammar is not less singular, and as I have adverted to that of the learned tongues, with that of the Oriental, also including Hebrew, I have digressed a little in this compendium on the almost unknown tongue in use by those who may be styled by us, what the Romans said of the Britons, "*toto divisos orbe Chineses*"—their language would seem to have more learning in it from the immense number of these characters.

In elevated composition, the Chinese decline no noun, and conjugate no verb, and the same word serves for a noun, verb or adverb, the varieties of its meaning being indicated by its position.

The personal pronouns are *Ngo*, me ; *Ni*, thee ; *Ta*, him ;

and these are converted into plural by annexing *en* or *men*. Page 87.

And such is the primitive condition of their speech that *one* word is even used for noun, verb, preposition, adverb, and conjunction, and this is a primordial diction—many words and usages in our tongue note also this primeval state as shewn under TO and DO.

The only tenses of the verb necessary to be distinguished are the present, past, and future, and they partake of the aoristic or indefinite forms, as the three tenses in the learned tongues which denote time absolute, while the other nine tenses in Greek and Latin denote time definitely under its respective distinctions.

Let me add a remark of Hermes, despite the dozen tenses of which he speaks. He says it fares with tenses as with other affections of speech, be the language on the whole ever so perfect, *much* must be left in defiance of all analogy to the harsh laws of mere authority and chance.

All conjugations are effected by auxiliary verbs, the letter *y* forming the third person of the future in Hebrew and Arabic, and the Chinese *ta* which is *he* or *him*, and resembles the Latin *sum*, *es*, *est*—*amo*, *as*, *at*.

The Chinese genitive case is distinguished by the particle *ty* and *tchy*, as *Gin-ti* of mankind, this looks like *de*, *of* in Latin, and wonderful analogies and radices have been detected between Sanskrit, Latin, Greek, and English, as well as occasional affinities in Chinese.

The dative case is marked by the particle *yu* and *y* which precede the substantive but are often omitted.

The Greek ablative is omitted, and perhaps derives from the Chinese for  $\Sigma\nu\nu\ \Theta\epsilon\alpha$ , is equivalent to the Chinese dative governed by the preposition. This may decide whether the Greeks had an ablative, but it does not seem to require one, as the genitive and dative were good substitutes. The vocative and ablative in Chinese like the genitive are formed by particles, and to add to the gram-

matrical peculiarities, like our own, no adjectives are varied. There are no variations in form, such as are made by conjugation and declension in the learned tongues, but by position their character and uses vary.

There is a work to which the name of *Crestomathy* (*χρηστος*, useful) is given, whereby the Chinese tongue may be fully acquired through dialogues and extracts from the literature which extends over 2300 years consecutively. The *Yi King* is the oldest production, and it is written on general philosophy as taught by Fohi, or Noah, B.C. 1766, in the Shang dynasty.

As much has been said, and much must be said in treatises on language, it is just to advert to the nature of analogy, for all figures of speech are reducible to it, and indeed so may all human science be reduced to analogy, which is a resemblance in certain particulars, and in philosophy a certain relation and agreement between several things which differ in others. I believe it is admitted by all philosophers that the *Treatise on Analogy* by Dr. Butler is a masterpiece of the application of this mode of reasoning, for he does not only base Scripture truths on analogy as the fittest proof, but he avails himself of this expedient, as the most perfect method of reasoning, whereby objections and controversies regarding other truths which have other evidence, may be rebutted.

The greater disparity between things compared the weaker are analogical arguments, as in comparing body and mind. The resemblance between sensations is physical, but between perceptions the resemblance is moral—the first an equality, the second an identity, so that physical resemblance is to the senses what analogy is to the understanding. The sum and substance however of all reasoning is only addition and subtraction, while the four philosophical causes are the efficient, formal, material and final; an ancient division in perfect keeping with a system, which held a soul of the world as the prime mover of



efficient causes. Causation is a subject on which there is discrepancy between past and present philosophers, but which Mr. Baden Powell thought might be discovered, and that the physical or vital principle of life would be known as the principle of respiration or the circulation of the blood, a connection between life and the simplest mechanical or chemical laws, all being a component part of the vast chain of physical causation, whose strength lies in universal continuity.

#### MISCELLANEOUS MATTER.

In the course of this philological and grammatical miscellany several examples and notices on words or language have been omitted, which may suitably be introduced here, without clogging the order or affecting the symmetry of the chapters.

Occasional repetitions may occur for which some apology is due, but if they tend to instruction, or generate ideas, or serve to utility, extenuation may be pleaded. An important or isolated fact is sometimes better seen and appreciated than when it is comprised or enveloped in heterogeneous matter, coming under the generic term *ύλη*, *silva*, or wood, for even letters and syllables, words and propositions were so styled.

The Stoics held every thing that was out of their power, as life, death, &c. to be *ύλη*, or materials of virtue or moral goodness, and Ben Jonson calls his discoveries on men and matter *Timber*.

I do not think it impertinent to say that the subject of this Tractate has occupied some years of labour, and if therefore there be *speculations*, let them so remain in bondage, till truth can set them free, and their real worth be estimated, but I hope there is no position laid down that can not be established. I will not say I defy criticism, which is a standard of judging well, but I do not



deprecate it; and if I am not invulnerable any more than my neighbours, I trust there is little to which objections can be substantially raised, and that all my assertions and principles have reasonable or plausible ground for credit. But let the work be tested by *true* grammarians and not by *mere routiners* fresh from Colleges, who consider all chargeable with heretical pravity who deviate from the wonted or prescribed track. Why it is this very deviation which directs us to valuable novelties, and shews how time and analysis convert current trifles into bullion.

To me *labor ipse Voluptas*, as I feel that the power of exercising the faculties of the mind is among the best gifts of heaven. Learning is to the intellectual what love is to the sensitive, the sun of the human heart without which it is joyless and arid; still the most intellectual feel that *la main d'œuvre*, the operative power is often wanting; but every one must take nature on the terms it is given him, and be content to do his best, and each do well in his degree without desponding, and have a care in his own person not to reinforce the observation, that half of human life is past in giving ourselves wounds, and the other half in trying to heal them; men die for want of cheerfulness, as plants from want of light. Happy he, if in addition, his mind can cheerfully energise to thought, for felicity is a certain energy to which it imparts perfection, and as a morose spirit is an anomaly in Christianity, so should cheerfulness be the fittest hymn to the Creator.

There is a very close junction between knowledge and felicity, obtainable by even moderate exertion, hence we see how man was born for employment. This may be even predicated of angels, some actively, some passively, "for they also minister who only stand and wait."

And so essential is occupation that malefactors confined in dungeons crave for employment, that they may not lose their reason, without which we are pictures or mere beasts. So that occupation is essential to prevent

the mind preying on itself, and man, the paragon of animals, becoming the cannibal of his own heart, body, and soul. This is *that* intellectual virtue which imports our duty to man, as religion imports our duty to God.

With respect to literature, if allowance be made for the taste of different ages, the want of variety of expression or metrical necessity, we shall have more to admire than to censure in our classical authors. It would not be difficult to prove that sundry errors are attributable to inattention or the press, for who can suppose that any one would attempt to write without an extensive knowledge of his matricular tongue, especially the English, the simplest of languages and the least subject to inflection. There is no doubt much in the standard grammars of our vernacular tongue which will not bear the test of genuine criticism, and had elementary writers considered their subject with due attention they had not involved themselves or readers in confusion or doubt.

Although English is one of the most copious languages, comprising some 80,000 words, yet it were a pity that any should become obsolete, as occasions may be found for their use, and the riches of our vocabulary be sustained, for there are very nice distinctions in words, as Calumny is a true libel, and slander a false libel. Many most effective words have lapsed into desuetude, and very many are of curious extraction, as Coke says of copyholds, "though meanly descended they come of an ancient house."

Having made copious collections of derivations during my lingual pursuits I have not deemed it irrelevant to introduce some as an appropriate *pendant* to this Tractate.

I will premise with a remark that in the time of King Henry VIII. one grammar (Lily) was the standard for all England, which was taught in all our seminaries to prevent loss to the student if he changed his school, which grammar has its excellencies for all elementary purposes.

But grammarians are usurpers like other tyrants, for all

construction depends on custom—when once a language is established it can not be sensibly altered without danger to the community of letters. Words may fall into desuetude to make room for others according to the caprice of mankind, but a radical or even appreciable change of language is a serious consideration, and I think we may add pronunciation too, which if too distorted would render a new orthography expedient.

The question so often agitated whether it be not more philosophical as well as convenient to reduce all written orthographies into exact union with the oral tongues resolves itself into another much more easy to be answered. For were a fixed consecrated standard of language to bow compliantly to capricious innovations in a tongue exposed to daily adulteration, it would soon cease to be a determinate language, and letters instead of operating as a check on the evil would so greatly facilitate its progress that an existing age would require the help of grammar and dictionary to understand the records of our immediate predecessors.

But grammarians should explain what grammar is and what it might be incidentally, for language is enveloped in profound obscurity and so altered since the world was *one* speech and their words few, that all the rescarches of the learned and curious after a parent language seem fruitless and abortive. Yet there is a greater approximation to identity of tongue, and the sources whence our language is derived by the close analysis of Celtic and Sanskrit made by many foreign etymological philologues, the results of which have added considerably to our knowledge of all European and Oriental tongues and dialects.

We derive from the Celts, and they from Eastern sources. Now the Celts occupied all Europe, and came from the populous regions of the north, that, *officina gentium*, which people had first emigrated from Asia, the original scat of human habitation.

The word Kelt seems to have been a generic term for all European people from the north to Slavonia, and in it we recognise Galli, Galatæ, Gallicia, Gallo-græcia, Gaul, Gael and Wales, by no violent transformation. The word Britain is of some etymological dubiety, and may be detected in Brutti, Prussi—Po-russi—which latter proper name is doubtless another form of Roxolani—Russi, the double s being equivalent to x.

Perhaps one of the most difficult efforts of philology is to give a satisfactory definition. It is either too long or too loose. The author of *Almæ matres* remarks that a definition is a sort of mental *mince pie*, which besides the common ingredients must have proper seasoning, and be compounded in a compact edible and *digestible* form.

Some of the definitions of our great lexicographer, (and had Scaliger lived to witness the Dictionary production he had never considered lexicography the *lowest* abyss of literary misery,) have yet the appearance of enigmas—definitions by rotular process, *ignotum per ignotius*, resembling the occasional superfetation of nature, which is strangled with her waste fertility.

It is proper to mark the figurative application of a popular term for the benefit even of a native; the correspondent term for a foreigner is best sought in his own tongue.

There are many and diffusive definitions in this Dictionary by Dr. Johnson, distinctions without differences, and some dozen or more employed on the word *nothing*, a word of which it is not true to say *ex nihilo nihil fit*, and on which the celebrated Rochester wrote a poem, which Dr. Johnson avers is the strongest of his muse; and as the Doctor's remarks comprise some verbal criticism I will transcribe a portion.—*Nothing* must be considered by having not only a negative but a positive signification, as I need not fear thieves. I have *nothing*, and *nothing* is a powerful protector, in which the word is used positively and negatively.

In one of Boileau's lines it was a question whether he should use *à rien faire* or *à ne rien faire*, and the first was preferred because it gave *rien* a sort of positive sense.

*Nothing* can be a subject only in its positive sense, and such a sense is given in the first line—" *Nothing* ; thou elder brother even to shade." But though the two senses, positive and negative, are generally preserved, they are occasionally blended. A French author, one Passerat, has also written on this barren topic, and he confounds the two senses worse than Rochester in a Latin poem of seventy hexameter verses.

Dr. Johnson's Dictionary, in which is discerned wild blunders and a few risible absurdities, is stigmatised by H. Tooke, being as much the language of Hottentots as English ; and he adds, if the Spectator of Addison were translated into the Doctor's phraseology it would not be intelligible. It is said, had the Doctor lived to publish another edition of his Dictionary that he would have adopted many of the *etyma* of his rival who wrote the Diversions of Purley, a work which has also been severely handled by critics, and one censurer perhaps hypercritically, Mr. Wedgwood, absolutely denies him a tittle of praise in his work on curious English Etymologies.

Fame in writers is like a theory in philosophy, only good and pertinent till it is upset by another, and that again, clearly open to refutation, in its turn falls.

Critics I saw that other names deface  
And fix their own with labour in their place,  
Their own like others soon their place resigned  
Or disappeared, and left the *first* behind.

*Pope's Temple of Fame.*

Dr. Johnson was aware of its infirmities, and pathetically closes his admirable preface thus.—When it is found that much is omitted let it not be forgotten that much is performed—compiled without favour from the great, amidst inconvenience and distraction, in sickness and sorrow—I



therefore dismiss it with frigid tranquillity, having little to fear or hope from censure or from praise.

All ingenuous critics, however, admit it to be one of the most stupendous literary accomplishments of a single man. "Pelion on Ossa noble words to pile."

I shall now advert to some words of peculiar import and use, and will shew their varieties, to be followed or eschewed as taste or necessity prevail.

In modern parlance, the word *cut* figures in court and cottage, being rather energetic than elegant, and is used offensively as well as innocently—as *cut* a friend—a joke, figure, or appearance, when the substitutes *make* appearance, *pass* a joke or *point* one are preferable, and indicate colloquial propriety. I believe the term *cut* is a nautical metaphor, taken from cutting the rope of a boat. Horace Walpole, who succeeded late in life to family honours as Earl of Orford, and who loved a joke, and like Falstaff was witty himself and the cause of wit in others, was wont to say, time and claim giving him a title, that it was calling him *names* in his old age, and used to style *cutting*, *shedding* his friends—which is not an unapt metaphor from trees—and in it there is wit too, which is true reasoning, for Porson thought it *truth* and the first sense in the world, concurring with Pope, that *true wit* is reason to advantage dressed. The art of *cutting* was first exposed in a comedy publicly acted by the students of St. John's College, Cambridge, in 1606, entitled, *The return from Parnassus*; but the term is modern if not the *gracious act*, which is to look an old friend in the face, and gratuitously wound his feelings by affecting not to know him, exemplifying the Christian precept—"Love one another."

We employ the word *catch*, which when applied to a cold may be rendered more elegantly *take* cold; and perhaps the vocable *hang* looks better if applied to any thing to be *hung* up, as linnen *hung* up, than to a man hung, which should be rather a man is hanged.



Another curious household word is *get*, used in various ways, and although a long sentence may be couched in excellent English with this word in all its applications, it is better to vary it for elegance and strength. Aristarchus has these applications of it *in* this unique epistle :

"I *got* your letter, within ten minutes after I *got* shaved ; I *got* to Canterbury, where I *got* such a cold as I shall not *get* rid of. I *got* the secret of *getting* a memorial, but I could not *get* an answer, yet I *got* intelligence from the messenger that I should *get* one next morning. I *got* back to supper, and *got* to bed and then *got* to sleep. I have *got* nothing further to say."

It may not be irrelevant here to add that the ancients wrote with great care. The history of Thucydides occupied thirty years of his life, which the famous Demosthenes transcribed eight times, in which however it has been remarked there is more *said* than done.

Virgil, dissatisfied with the *Æneid* on which he employed eleven years of his useful existence, κτῆμα ἐς ἀεὶ—like that of Thucydides, requested it should be destroyed after his death, according to Aulus Gellius, B. xvii. c. 10, and Pliny, L. viii. c. 30. A good genius however interposed, and saved *the* Latin epopee for a wondering posterity, verifying the apposite remark of Shakspeare, that epitome of human wisdom,

We ignorant of ourselves

Beg often our own harms, which the wise powers

Dený us for our good ; so find we profit

By losing of our prayers.—*Anthony and Cleopatra*, ii. 1.

Horace, whose writings are so high and lovely and careless, says he composed his Odes "*per plurimum laborem*," and he oracularly required a work to be under the anvil for nine long years ere it was published, which would not suit these *rail-road* times. This was the *limæ labor* rule, hence a published work was *factus ad unguem*, which means a perfect composition, being a metaphor taken from passing the finger-nail over the superficies of statuary marble to

detect an abrasion. We are much indebted to metaphors, terms which throw gracefulness and lustre on discourse and composition, besides imparting illustration.

Each eminent author has an innate evidence in his style and execution. Milton was chaste, Rochester profligate, Dryden strong, Swift coarse and occasionally loathsome to a degree, and perhaps he has offended modesty even more than Martial, though in a different form ; Pope is polished, Addison is the Raphael of easy writers, while Walpole is agile and loquacious ; Johnson though lofty is stiff and sturdy—reading his Rambler is like moving in a waggon ; Hume is acute and replete with careless beauties ; Gibbon's writing is gorgeous as a pageant, and his conversations were like the procession of a Roman ovation, exhibiting pomp, power and riches at every step ; while Cobbett has an English growl, yet is master of a simple, sterling Saxon ; Byron is wayward and misanthropic, and his poetical contemporary Shelley is as fanciful as Pindar ; Scott is delineative and Coleridge philosophical ; Dugald Stewart neglected style for matter, being very metaphysical and logical. In France every writer has appeared from the original Voltaire, the magic of whose style has never been surpassed, to the translations of Madame Dacier, the famed daughter of Tanaquil Faber, also a distinguished *littéraire*. The name of this lady has been justly raised to a high standard, who conjointly with her husband Dacier, astonished Europe with their just version of Homer. The marriage of these literary celebrities has been styled the *union* of Latin and Greek. In a world whose characteristic is *endless variety* we observe that great mental power, like longevity, is often hereditary. It is found in the families of Scaliger, père et fils, Buxtorf, Gro-novius, Vossius, Heinsius, and Disraeli, &c. These worthies being the aristocracy of intellect, which is true nobility,

Whose derivation is from ancestors,

Which stood equivalent to mighty kings.

They deserve honour, if the real genuine claim to honour

be virtue and public service, and this can be the only true unadulterated origin of nobility, superior to accident or custom—men whose business has been freely to investigate man, and expound the secret of nature's laws, for nature is the domain of liberty.

There is in all languages a great tendency to shorten pronunciation in cursory discourse, especially by peasants and artisans, and the use of this figure of speech is styled *syncope*, which has contributed to corrupt language, so that etymologists have been almost nonplussed by it. Corruption is busiest with words most in use, which is natural, for communication of ideas comes first, and then this communication with the utmost despatch; words of hourly occurrence, household words, contract into something less, and two or more vocables occasionally blend and incorporate into one, as don't, can't, cum multis aliis. So I shall cite some proper names. Anstruther into Anster; Arbutnot, Arnot; Auchinleck in Scotland to Affleck; Brighthelmstone, Brighton; Barnadiston, Barnston, Bramstom; Benedict, Bennet; Cirencester, Cicester; Cholmondely, Chumley; Charteris, Charters; Daventry, Daintry; Glammis, Glamms; Rutherglen, Ruglen; Utoxeter, Utcheter; Wemys, Weyms; Windleshore, Windsor; Wyrardisbury, Wraysbury. In Greek and Latin the same disposition prevailed—from Demetrius came Dama; Menidorus, Menas; and Theodorus formed Theudas.

In passing to a few flying etymologies, some of which I have taken from "Notes and Queries," I preface them by these glowing lines of Virgil, of which I venture a translation.

"Ferte citi flammas, date vela, impellite remos  
Infelix Dido."

Quick, snatch the brands, set sail, impetuous row,  
Lost, lost Eliza.

*Ag* means fear, hence ag-ue is a shivering fit.

*Age* expresses action, agere, and is used for time; as

non-age, dotage, wharfage, breakage, pontage. The commercial word *agio*, is from agium, agere, a charge or deduction; *ate* is variation of action, hence atory, &c.

*Albion*. The etymology has been variously given. I add that of Dr. Meyer, who derives it from Alani, whose God was *alw*; the island *ἰών* being added, hence Alw-ion, Albion by an easy transition. The *Ædui* had also a God; *Aed*, don, Eiddyn, from which Eding-burgh may derive; while Briton may be deduced from their God Bryd or Pryd-ynys, Prydain, Great Britain—but of this word there is no end of fanciful etymologies. See page 156.

*Art* in German means kind, slug-gard, cow-ard.

*Aye* may be the initial syllable of *æ-ternitas*; *αιών*, *æ-vum*, the digamma interposed; *aiv*, *aiva*, *aye*, ever, and *aon* is Hebrew for strength, and *hiat* the Arabic for life, state, &c., in which the termination *as* in *æternitas* may be found. Does not the termination express every absolute and relative category of Aristotle?

*Bacon* derives from bucon, beech mast, with which swine are fattened. Leaves of *beech* in which linen was soaked in a solution of wood ashes, buck ashes, buck basket.

*Barbecue*, means from head to tail. Barbe and cu, meat barbecued, is done whole—an holocaust or entire sacrifice.

*Bear*, Bruin, derives from përo, pir-inn.

*Bear*. This word is of large significance and extension, found in bore, bear, birth, brat, bairn, for children because borne. "That such a barne was borne in Bethlem's city."—*P. Ploughman*. Berth, board, burden—for sea room.

*Beignets aux pommes*, apple fritters, and so called because bathed in hot melted butter. Beignets soufflés were invented by nuns, who blew on them through a tube, like omelette soufflée. This last word comes from animellæ, the sweat bread in a hog.

*Belfry* is belfredus, in French beffroi, turris bellifera.

*Believe*. We have before remarked, page 120, about

the prefixes *a* and *b*. This word means to live by, or abide by, direct life by. Hence it comes to mean *think*, judge, give credit to, and was written leve—be-leve. Be gives what are called neuter verbs an active sense, as gan, go, be-gan.

*Be-ware*, is by-ware, be-cause, by-cause, sit causa. Black is be-lack, block, be-lock. Brim, be-rim. Ge is another particle prefixed to words, and generally has a collective sense, ge-denken. Ge is turned into be in ge-ond, beyond.

*Bombast* answers to the French ampoule, turgid, bombastic; ampulla, a flask metaphorically. So this is a metaphor from the Latin word Bombyx, a silk worm, bomicis, bombazine, any thing stuffed out.

*Boudin*, pudding, is the Latin botellus, which means a small sausage.

*Bread* making is very old, and the Hebrews called it behem, the Greeks ἀpros, and the Gauls and Celts bar, hence, bar-ley. Buckwheat is called sarrasin in France. Sweat bread is pancreas, ris de veau, πας κρέας.

*Bridegroom*, brauti-gam, Guma, man, Man-sin, man eid-oath, man-sworn or perjury. The word wer (fir) was used by the Saxons for man, and it resembles vir in Latin, which is aor in Celtic and Scythian. The Scythians call the Amazons Oiorpata, man-slayers.—*Herod. Melpomene*, c. 110.

*Brindis*, Spanish, and far brindisi in Italian, means drink a health; and may be from *bring dirs* in German; but it is as doubtful as the word Carouse, which is thought to be a corruption of *gar-ous*—quite out.

*Bubula*. Bouilli in French boiled, pronounced *boui*, the liquid *ll* being melted away.

*Bugle* and *Buffle* is bubulus, buculus, buirculus, bos, βους, ox—worshipped in Egypt as the type of agriculture.

*Bulled* or *bolled* is only once used in the Bible; but it finds a place in Chaucer, and it means bolged or bulge—swollen, and means in full seed, full blown; “And hang the *bulled* nosegays ’bove their heads.”—*Sad Shepherd*, Act 1, sc. 2.



*Butter* is supposed to be of modern invention. *Beurre*, butyrus, the general agent in culinary mysteries, like onion. "It is every cook's opinion, nothing's savoury without onion." Butter was styled the oil of milk (See Pliny II. 41). The Jews called it Chameah, or pinguedo lactis—oil of milk.

*Can*, canne, canst. "Alle gentlemens chyldren beth ytaught for to speke frensche fro the tyme that thei beth rokked in their cradel and *kunneth* speke and play."—*John de Trevisa*. This shews that *can* comes from kennen to know, cunning.

*Canard*, French for duck and for a hoax, is derived from *χην*, duck, pronounced cane. *Mallard* and duck are canard and cane in French. *Νησσα*, from *νέω* to swim, means duck, from it comes *anas*. *Gôs*, gandra, goose, gander, and anetrekho, enterich, äntrech, is the origin of our word drake.

*Caviare*, the roe of the sturgeon, known to the Romans under the word *garum*, which is its origin, and it is one of the indispensable seasonings of Turkish pilau or pilaf. " 'Twas caviare to the general."—*Hamlet*.

*Charavari*, is a contraction of *Che arie varie* ? a compound of odd varieties.—The French Punch.

*Charcutier*, usually applied to a pork butcher, is derived from *chair*, flesh, *caro*.

*Cheese* is deduced from *case* or *form*. *Caseus*, *casa*, the figure in which this concretion of milk is made. *Frommage*, its French and Italian name, is only the word *form*; and Grotius says, *Forma formaginem vocat*. It was known to the Hebrews and styled *Sheboth*, 2 Sam. xvii. 19; and in Job, x. 10. *Ghebinah*, which word answers to *gibbosus*, and *Sheboth* to *eminens*, round or pyramidal shape.

*Chief* is caput, as *mis-chief*, *ker-chief*, which is a contraction of cover for the head.

*Churl*. This word derives from *Ceorl* or *Churls*, who

held land in villenage, contradistinguished from Eorl, Earl. Cotsela a cottarii were cottagers, theoves or serfs. In old Saxon theowas, servants.

*Claret*, is claretum, clear, a liquor composed of wine and honey clarified by decoction or boiling; styled also Hippocras, vinum Hippocratis.

*Cleave*, cleofan, cleave, split; Clifian, cleave, adhere. Page 125.

*Coffin*, derives from κόφινος, which means basket, cited in the New Testament under the miracle of the 12 baskets.

*Cook*. It is said the origin of Cook is unknown, and has been the torment of etymologists, and is not mentioned in the Diversions of Purley, that rich repository of philological lore, but like the sources of the father of plenty, Nilus' stream, that majestic flood which feeds the Egyptian sands, the etymon is doubtful or yet enveloped in obscurity. In Rome there was a Coquium forum, where cooks were to be hired.

*Corner*. Kante, cant, canton, cantonments, corners of land; soldiers go into cantonments. Canton in heraldry means a corner.

*Cowardice* is derived from Culverteyne. Dove is derived from Columba, Culufre.

*Curmudgeon*, a word at which Dr. Johnson "tried his prenticed hand," and made nothing of it, which is a contraction of care-much-ane, too much care.

*Cushion*, written quisson, is derived from cuisse, a rest for the thigh.

*Dinner, Diner*, has been derived from de cœnare, or from desinere, desist from eating; as dejeûner.

*Dout*, do out, do up, dup, do on, don, doff, douse, do out in nautical dialect, douse the glimms, put out the light. Tuer la chandelle. See To and Do.

*Doom* or dom, is judgments, kingdom; Regnum ubi Rex jus aut sententiam dicit. Thum in German, wis-dom.

*Domesday book* is the book of the house, domus. The ancient Britons had their Brawd-Lyfe, or Domesday-book, wherein their laws and statutes were recorded, since quite lost, compiled by order of their Prince Howel Dda, Howel the Good, circa 940, A. D.

*Drum* is deduced from dreman, jubilate, de and hrem, an, clamare.

*Earth* derives from ere, ear. In Sanscrit Dhar, terra.

*Eld*, palsied eld, eld, yld, is human being.

*Ell* is synonymous with arm; ell, a measure, and elbow. Ell, ind, ette, oon; ball, balloon, salle, salloon.

✓ *Endeavour* derives from ende haben, have a motive or end.

✓ *Enormous* means ex norma, out of law; while abnormis is without any standard at all; abnormis sapiens, wise without instruction.

*Er* is to advance, and may be found in *re*, as, ama-re; which means also res or thing, reality. The letter R is often transposed, as sceptre, nitre; and in iron, always pronounced *iurn* and never i-ron; apron, saffron, citron, and even children and hundred partake of this pronunciation. In fact it is very common in English to transpose the letter *r*, as brent, burnt; brast, burst; Thorpe, Thrope; Bird, bryd; *curdle*, cruddle; gers, gras; kers, kress; whence the phrase not worth a *cress*, as it should be, not *curse*.

*Er* is a common termination in English, er, or, doctor, spinster, baker, cutler, &c.; eur, our, or, as am-or, sail-or; *en* and *ed* are not distinguishable, melted, molten, which gets into t, mixt, spilt; and id again into morbid. Huliwr, pronounced hillier, tiler a slater; children is a double plural of er and en.

*Eye* means islets, isle, eyt, isles; Guerns-ey, Orkn-ey, and is the Norse for isle.

*Fear* is to fare, see page 118; feran to go, fly, fahren. Fari to speak; hence fatum, a thing said or fate—"and

what I *will* is fate."—*Milton*. Fate is like chance, direction which we can not see.

*Freund*, freundin, friend; fuchs, fuchs-in, hence vixen, the female of a fox, fox, fyxen.

*Furlough*, permission of leave, lauben, lough, leave, ver-lough.

*Ght*, brohte, brought, bringen. G is interchangeable with *w*, as ward, guard, guichet, wicket, guile, wile, guise, wise, Gaul, Walloon, Guarth, Warwick, and Rurrick.

*Haberdasher*, berd dash; tache, loop, or neckcloth for the beard. The *ha* is thought to be only *a* the article attached to the noun, as *the* is occasionally, as in *t'accomplish*.

*Hackney*, a horse, is said to be derived from the village near London, but Shakspeare uses the phrase for an impure woman; and it applies to anything hired, as hackney horse, author, maid, &c. Some think our word nag is found in the *ney*, and that hack implies a half gelding horse.

*Hag* is not German or Anglo-Saxon, but a Druidical Celtic root. Hag and hac means serpent.

*Hac-pen*, head of the serpent at Stonehenge, which is *Stone-hang*, one stone hanging on the other without cement, as close as the stones of the Pyramid between which a pen-knife can scarce be inserted. The Serpent or Python was the oracular agent of divination, and a sorceress is styled a hag. The compound word hagworm is not obsolete, and into such snakes does Milton transform Satan and his infernal crew:

" . . . . He would have spoke,  
But hiss for hiss returned with forked tongue  
To forked tongue, for now were all transformed  
Alike to *Serpents* all, as accessories  
To his bold riot."—*Par. Lost*, x. v. 517.

*Harry*, harass, hergian, heeren, to waste.

*Hearse* is the ornamental part of a funeral, and *hurst*, a

place ornamented with trees; hýrstan to adorn, Chislehurst, &c.

*Henchman* is not an uncommon patronymic, and is the same as haunch-man, or one used for a servant who wore a cutlass—derivable from coustill, couñille, coste, côte. The name of Cotterell is the same.

*Hoche-pot*, a dish, and also a clause introduced into settlements, &c. by lawyers, all implying a mixture, a sort of *olla podrida*, *Spanish*, which latter is pot-pourri, olla putrida. This is derived from *hocher*, to shake, and it originates in the reiterated shaking of a vessel by the cook's hand to prevent the adhesion of its contents, or any undue stagnation.

*Hus*, *haus*, huys, huissier, userfa, vessier, ursers, uisers. *Hus* came into huis, entrance of a door, so huissier, and our word *usher*. *Parler au Suisse* or *Suivre* have nothing to do with the porter of a gate, but it means speak to the usher or conductor.

*Id* is the same as *ed*, morbid; *ad* and *ade* is heap, arcade, canon-ade, bastinade, repetition of beating.

*Ism* is equivalent to *g*, and *y* is copia or abundance. *G*, *Y*, *W*, are interchangeable in northern dialects; *morgen* is morrow, *sorge*, sorrow, *talg*, tallow.

*Kid* is the young of man or beast. *Cid* means shoot in Saxon. *Kidde*, kith, kin, kennan, hence kindle. The word deer, now applied to one animal, is only the generic name thier, deor, beast.

*Lease* means glean, lesan, lisan, hence lease contract; let, lasso, laisser.

*Leasing*, lies, seek after lesynges—"with his chere and his lesynges."—*Chaucer*. Leasunge, lying.

*Let* means little, a hamlet, home, rivulet, a diminutive.

*Lief*, leof, lufian to love; "I had as lief not be, as live to be in awe."—*J. Cæsar*. *Shakspeare*.

*Loan*. The modern system or tenancy seems to have had its rise in leases for life, or the shorter periods called læ-an,



loan ; in the freemen, the free occupants of the læ-an, land, types of our present free labourers and tenantry, as in the Thanes of Marks and Lords of Hundreds, one form of that English rural gentry which struggled for existence with the Norman power, and partially survived. The word *lesed*, re-leased, means *else*, als ; how else, what else, this and all else ; alessen, to loosen.

*Lobster* is the distortion of locusta, locust, a crustaceous fish of as great research among Gourmand and Gourmets, as John Dory supposed to be a corruption of janitore or poisson de Pierre ; some call it Jaune Doré, Auratus Zeus, and it had the reputation of bearing the palm of delicacy even over the turbot.

*Luncheon*, is corruption of noon cheon, a repast taken at noon.

*Marshal*, mearh, horse, scalc, schalk, rogue, like knabe —boy or knave. Our night mare is connected with this word mearh, mare.

*Mass*. The origin of the word has been disputed. Ite, missa est. Go, the commission is sent to heaven ; or the people are dismissed. Cætus dimittur, church is over. It bears the name of mass in English, messe in France, and missa in Spanish and Italian.

*Ment*, from moneo, regi-men, monu-ment. Mony is the same in matri-mony and ali-mony.

*Mercy* derives from merx, merces, a merchant. Mercy means subject to a tax, hence amerce, whilst remission of merx or tax is mercy. "Virtutis gloria merces," the family motto of the author of this work, where merces means reward.

*Mis* in Latin answers to *me* in French ; mistake, me-prendre, me-content.

*Mustard*, called by the ancients sinápi ; "fletum factura sinapi," tear-eliciting mustard. There is a curious derivation assigned to mustard from old French, moult me tarde, I long ardently ; multum ardet is its theme.

*Nectarine* is a bastard peach, *persicum malum* ; while *apricot* is *malus aprica*, as being a tenant of a *sunny* wall, which *apricus* means. The French say *à l'abri*, that which is out of the sun, or under cover, under a helmet, from *hüllen* to cover. The word *espalier* is a wall exposed to the meridian sun ; *palum* a prop for vines.

*Nemo* is non-nemo—supposed to be *nemo* or *homo*. To look for an impossibility, the Romans said jocosely—*Nodum in scirpo quærere*, to find a knot in a bulrush ; and one of our poets not less jocosely writes,

See gudgeons graze on grass.

*Page*, *pagan*, *paynim*, *pagina*, a square of land, all from *pagus* a village ; *pagare* to pay, meant originally, field service.

*Palus* meant formerly a spade, and being set upright, it came to mean a pale. Pale in heraldry means arms divided by a pale, as those of husband and wife. Quarterings are a congeries of arms brought in by heiresses only ; in some families there are more than 1000 quarterings, as in the Duke of Buckingham.

*Palladium* and *Pallas* may be *Palet* or *Phalet*, which indicates escape. Beth *Phalet* is the *Booth* or house of *Phalet* ; according to *Lycophron* the *Palladium* was not a Grecian Deity, but was borrowed from Palestine, and *Cassandra* calls *Ulysses* the stealer of the Phœnician goddess ; “ κλώπα φοινίκης θεᾶς ”—*Cassandra*, v. 658. *Pallas* was worshipped at *Corinth* as a Phœnician goddess, says *Tzetzes*, the scoliast of *Lycophron*.

*Parricide*. This word in Latin is derived from *par* and *cædo*, not *pater* ; and *duid* is for *dem* to kill, to *do*—hence *tuer* in French. See under *Do* and *To*. “ Si quis hemonem leiberum sciens *duid*, parricidat estod.” Twelve Tables, which were adopted by Rome from Greece about 450 B.C., and which became the foundation or as great an adjunct to the Roman laws, as the Greek language was to the Roman speech.

*Plagiarist* is of singular import, implying a slave abducted for the purpose of sale, hence metaphorically, theft; *πλαγίος* means oblique, and the Greeks called their cases *πλαγίος*, oblique.

*Poach* is derived from *poché*, pocket, the yoke of the egg being inclosed in the albumen or white, as if in a pocket or poke; *œuf en chemise*, pig in a pocket, or poke or bag.

*Poach*, game, is only to put it in a bag.

*Porridge* is derived from *porrus* a leek, with which porridge was flavoured.

*Queen*, *cwen* queen-bee, queen-fowl, *coinne* and *quean* is woman in Norse; is a corruption of *königin* from king, which is thought to be from *ken* to see, *kennen* to know, and may be identical with the Chinese *gyn*, which means king and man. The word *quean* is the same as queen used in a bad sense; could *γυνή* be the feminine of *gyn*?

*Quilt* is only the Latin *culcita*, and means anything stuffed with feathers, a cushion.

*Re* means reverse, as re-tract, retro-active to undo, while *ER* means advance. *R* is symbolical of motion either way. Page 166.

*Reek* means steam, reechy, steamy kisses.—*Shakspeare*.

*Revenue* is re-venir, and is mispronounced *reven'-nue*, *Shakspeare* says in metre, Who no revénue has: but that does not justify this pronunciation in prose; if so, what is to become of parvenu, avenue, and retinue? Mr. Pitt first set this affected example in the House of Commons.

*Rob*, reave, rauben, be-reafian.

*Sad* means settled; a sad stone says *Wicliff*, is a set stone. "The sadness of your bileve," means, the steadfastness of your belief, sæd, seated. *Secede* is sine cedo, as sedulo, sincerely, is sine dolo, and securus, sine curâ.

*Scold*, bescylding, schelden.

*Ship* is hood or head, and means kind or species; ship, shop, shape; *kind* means substance, and person means

*kind* in the Athanasian creed; kin-lamb, kin—and tude means *kind*, altitude, which is breadth and depth also.

*Shrowd*, wrapping for the dead, and also for vessels, derives from *scrud*, meaning clothing.

*Skate*, the fish, is a corruption of *squattina*, hence squat, the natural position of this and similar fish, lying flat at the bottom of the sea; plat, flat, platitude, a dull flat expression.

*Slight* should be written slight, from *schlichten* to slight, or throw away; hence slay, sly, sleyed silk, a weaver's slay, sleight of hand; as "The rogues slighted me into the river."—*Shakspere*. Height should be written hight from high, also, Milton wrote it heighth.

*Smattering*, comes from *smack*, taste. *Syrop*, sherbet, shrub, from the Arabic *sib*.

*Soare*, a three-year-old deer; sorrel.

*Some*, *sum*, means quantity, in opposition to none, from so; see page 128.

*Spinach* comes from Spain, *epinard*. This *olus* resembles a thorn, or the head of an arrow.

*Tellan* to tell, told, tale, to sell by tale or numeration, and not by weight, but by *telling*; to tell off soldiers, means to number off. *Toll*, thol, tituli fiscales, hence the German *Zoll*. *Zollverein*, union in one toll or tax.

*Truffle*, a fungus which grows underground in subterraneous cradles. A few crevices in the *tophus*, or sandy ground, are the only indications, and through them the perfume of the truffle betrays the secret to animals schooled to hunt for them, as dogs and pigs. The origin of the word is subter *topho*, from which the Italians made *tertuffo*, *tertuffalo*, truffle.

*Vavasor*, a title next in dignity below a Baron, the same as *Vaywode*. The word *varo* means man, as Baron and femme, man and wife in law. Baron, *καρ' ἐξοχῆν* pre-eminently a man, hence a Peer.

*Yeoman, yeman, gemein*, common; *y* is frequently superseded by *g*, as *yate*, *gate*.

*Wall-nut* is *Walsh-nut*. *Wala* means foreign in Old Saxon. They called all foreigners *Wall* or *Welsh*, especially French and Italian. *Wall-fahrt*, foreign journey, pilgrimage. *Bryd Walena*, Welshman, or Briton.

*Whilk*, *quhilk*, *ilk*, means like. The Scotch say of that *ilk*, meaning of that same place and name.

*Witena-gemote*. Parliament or meet of the wits.

*World*. *Ur* denotes origin. *We-or-uld* is contracted into *world*. *Rum* is land, hence *room*.

*Wormwood*, *were-muth*, which is mood, hence courage.

*Worship*, *weord-shippe*, means virtue, or manhood. Please your *Worship*—with my body I thee worship, or do reverence.

*Wassail*. *Waes heal hlaford cyning*, be of health Lord King.

These etymologies may be unimportant, but they are curious, and I remember a remark, that there is no contribution to knowledge which is not also a contribution to civilization, to progress, to religion, and to all for which we ought to hope and pray.

The Romans have a saying, *Nullam mentem animi habet*,—he is an idiot, presuming he had no mind's eye—for the eyes give light to the body, and are said to be "*fenestræ animæ*," windows of the soul; sight, that most pure spirit of sense, the only one of all the senses which requires no *apparent* contact. Now all the senses are mere modifications of touch, an illustration of which is to be found in Dr. Collier's excellent translation of Aristotle's treatise, Περὶ Ψυχῆς.

All the five senses are reducible to one—touch, which is common to all; they are but modifications of this indispensable sense. It has a wider range of perception than any other, and is not restricted like other senses to a *definite*



organism, and one mode of impression. Touch is extended over all the body, and all senses are subsidiary to it, being superior to and more influential than the rest. Cuvier thought that man has the most perfect sense of *touch* of all the vertebrata, and it is either the origin of or coeval with animal existence, being a primal or elementary sense.

Aristotle again thought *touch* was distinctive of animal in contrast with vegetable existence. It is the cause of appetite, as appetite is of motion, and it exists independently of the other senses. A rudder directing a vessel represents the stomach, which converts the ingesta into nourishment, and the sensibility which gives power to the stomach represents the hand which through the rudder directs the vessel. The latter is analogous to the body, which is nourished.

Aristotle refused sensibility to the brain, because it did not impart sensation when touched. Democritus thought it the seat of sensibility, while Plato conceived the seat of the senses to be in the *liver* and *heart*, and did not concur with Aristotle, that the brain was continuous with the spinal cord, and to be the source of the intellectual faculties. But the Stagyrice was generally superior to Plato his master, and had this advantage more over, that his father was a physician, and Aristotle followed also that profession, which enabled him to infer that the vital principle exists *innately* in the body in what is termed logically, *potentiality*, but which under genial circumstances is to be acted on and made a reality or ἐντέλεια. Thus the power which impels may itself be at rest.

There seems to be a unity in all matter; perhaps the number of colours may be reduced to unity, I have much faith in unity, and believe all things are reducible to it, which is simplicity (page 131). There is but one God, one trial, one tribunal, one salvation, and but one wisdom, all else is but error of various degrees and divers colours.

Physically speaking the seven primordial rays of light and colour are reduced to the red, which are heating, and the violet, which are chemical rays, may not these be reduced to unity?

Language has been always chosen as the healthiest vehicle for training, at least at some Universities, and in grammar is implied logic. The Greeks did not go to any dead language, and so concentrated their minds on *less* than we do; they progressed from grammar to logic, which is the mathematics of language. They were bent on philosophy, which is the gymnastics of the mind, and they knew that to define a subject is to enumerate the ideas, which constitutes its nominal essence. As the ideas which constitute the nominal essence of many subjects are too numerous to admit detail, philologists have abbreviated the descriptions by comprehending a multitude of ideas under general and specific terms.

The force of a term being proportionate to the number of ideas for which it is the constituted symbol, it is obvious that the progress of power is from the genus to the individual; in other words, the ideas contained in the genus are fewer than the species, and fewer in the species than in the individual.

A creature possessed of blood, veins, heart, lungs, and locomotive powers, with particulars necessary to *animal* life is denominated an *animal*, which philologists make a genus or general term in their definitions.

An animal clad in feathers, and capable of exercising its locomotive powers above the surface of the earth is termed a bird, which philologists make a genus or general term in their definitions.

A bird of superior magnitude, variegated plumage, and fond of solitude is denominated an eagle, and possesses all the ideas affixed to a bird, and so of an animal, and contains more ideas than the genus animal.

*Genus* implies a continuous series of individuals, having a like species of form, so that the genus may be predicated of a man, so long as there is continuous generation of human beings.

*Species* implies the mode of being of the individual together with the essence, and as the matter constitutive of the genus is in the species, so species may be regarded as part of the genus.

The two terms, essentially logical, are potentiality, and entelechy, and imply, the former the innate *hidden* power of any thing, as seed of fruit, and egg of life; the latter, is reality, matter is potentiality, and species is reality. The quintessence or fifth essence implies the sap and marrow.

Arguments are termed, a priori, and, a posteriori—the former from cause to effect, the latter conversely, from effect to cause—they are distinguished by the terms synthesis and analysis, the doing and the undoing. In fact, the whole art of logical demonstration consists in proceeding from identical proposition to identical proposition till we come to the conclusion, and logic uses certain subsidiary aids for this end, in the ten categories, according to the emergence, temporal, local, positive, and habitual category of Aristotle, for it is through them that premises signify either individual, quantity or quality.

The ancients generally were materialists, and thought matter eternal, but whether they went so far as Bishop Berkeley who undertook to prove there was *no such thing* as matter I do not remember. Perhaps it did not occur to them that our senses can not prove the existence of matter, because our sensations have no resemblance with their causes, and it is impossible to conceive any thing like the sensations of our minds, but the sensations of other minds. We have but a belief of the existence of matter, a belief inseparable from the constitution of our nature, so we can not doubt, if we would.

Sensation implies present existence, memory its past. The first principles of every thing are given us by nature, and are of equal authority with the faculty itself, which is also the gift of nature. The conclusions of reason are all built upon first principles, and can have no other foundation—and these first principles must be granted—our sensations and our thoughts suggest the notion of a mind, and a belief of its existence and of its relations to our thoughts.

The mind can not be rendered more capacious by genus and species, because they constitute an uncertain division of unknown objects.

We have remarked (page 14) that Harris in his *Hermes* avers that the article in Greek always precedes the subject, and that the subject when transposed becomes the predicate. This is not so, for one is the whole, the other only a part. It has also been injudiciously declared that the genus includes the species, and that every word is significant by itself, says H. Tooke, and yet he remarks that the article supplies the place of words which are not in our language. Page 81.

Subject and predicate are sometimes inverted, but the predicate is not the converse of the proposition by such inversion, unless *Hermes* would stagger the stout *Stagyrite*, who subverts that doctrine, for it is not true in a definition by genus. Ex.: Every dog is an animal, but the converse is not true. It is not true in a definition by species, as every hawk is a bird, but the terms are not convertible, for every bird is not a hawk.

Neither is it true in a definition of an individual, as *Westminster Abbey* is a venerable structure, but such a structure by necessity of nature is not *Westminster Abbey*.

It is not true in a definition by nominal essence, to prove which take *Plato's* definition of a man, an animal

with two legs without feathers; the rebuff of Diogenes perhaps disconcerted the sublime philosopher when he plucked a bird, and said, Behold Plato's man.

1. The genus animal is included in the dog, therefore dog is more known than animal.

2. The terms of the second definition are not convertible, for the species bird is included in the hawk, therefore, hawk is more known than bird.

3. In a definition by nominal essence the converse is not true, for it is impossible to enumerate any particular with that precision which will justify an inversion of terms.

Lord Monboddo advocated the opinion that the genus includes the species, which is no more so than another curious conceit he is said to have maintained with gravity, that men were born with tails.

Opinions are sometimes so deeply struck into the mind that prejudice overlaps intelligence, and the mind of which reason is the light, like the feeble eye, the more light thrown on it the more it contracts.

The fact is there is nothing but individuals in the world. Genus and species exist not really; they are nothing but human classifications. A general proposition has no real existence; it is only a phantasm, for philosophers have invented terms to express general ideas which have no real existence.

The assertions are proved by Aristotle, one among the prodigies of genius, nature's minion, who largely benefited mankind by disseminating philosophy, for he wrote on every subject with a matchless accuracy and skill, so that posterity knows not which most to admire, the penetration or extent of his mind, which embraced the whole orb of existence. Voltaire and many others have thought that Newton was the largest minded man that ever existed, and



some have deemed Plato to be the *omnis homo*, but the Stagyrte has transmitted works on every subject—logic, poetry, ethics, natural history, astronomy, and metaphysics with equal strength and precision. Who therefore can be placed in competition with this son of science? He had genius and talent, those donatives of nature, the former being more internal, possessing the power of invention, the latter more external and capable of execution.

One of the efforts of Aristotle was to demonstrate that *ens* and *bonum* are one and the same thing—*Διὸ καλῶς ἀπεφάναντο τ'ἀγαθον, οὐ πάντα ἐφίεται*. The good is that which all *desire*; and moral evil, of all God's permissive works, the more we know the less we profit. Page 131.

Ergo *ens* est *bonum*, *unum* est *ens*, *unum* est *bonum*—so every thing centres in unity, and unity in the good; there is one God, one law, one matter: and this taught Aristotle, that there is more difference between something and nothing than between something and any definite number whatever.

The first cause is not being, but is the author of being—for being is a creation.

The first cause is superessential, not a being, but above all being, for being implies externality or something derivative. Existence according to the ancients implied essence, and the ideal world was deemed superessential.

Much has been said about the λόγος of Plato (see Cory's Ancient Fragments), but the word used by him and St. John has two very distinct significations. By one reason in general is implied, whereas the Evangelist uses it as a translation of the word *VER*, signifying a thing or person revealed, and if at all in the sense of reason, not for reason in general, but for the particular faculty so called. Dr. Morgan refuted this error, which some fathers of the church originated. Patristic philosophy and theology are often of

very doubtful acceptation, which some churches and people have found but a broken reed.

There is no foundation that Plato held or was conversant with the word or the doctrine of the *trinity*, for nothing but revelation could impart this *mysterium fidei*. Their trinity was a triad subordinate to a monad, the etherial intellectual principle of the universe. And Aristotle had his trinity in the beginning, middle, and end, which include the enumeration of every thing, and fulfil the numbers of the triad. This trinity he finds also in nature, habit, and reason, the good and contemplative, so becoming by these three things.

From vague traditions twisted to and fro arose those fantastic notions of metaphysics among the ancients, which were attempted to be reconciled in the third century of grace by Ammonius Saccus; a Christian philosopher who opened a school at Alexandria, and received Origen, one of the most learned of the Fathers, and Plotinus, whose writings were collected by Porphyry for scholars; and from this attempt sprung the eclectic school of Platonists, who kept paganism alive until the schools were imperatively closed by Justinian; when those philosophers retired to realise their shadowy dreams under Chosroes, and diffuse the oracles of Zoroaster and the famous Hermetic books, to make confusion worse confounded, by contracting rather than enlarging the circles of virtue and wisdom.

## ON LANGUAGE.

The soil under our feet does not make a country, but identity of language, religion and laws; great inequality exists in all these three essentials in every region of the globe; but we are forced to admit them, as we receive temporal government, which rests on a compromise of interests and abstract rights.

The mutability of letters in figure and power and the use to which they have been applied constitutes a singular fact in human exigence. Some letters are mere symbols, and some have been adopted for purposes of sound in variety of depth, strength, or harmony.

Some letters are uselessly introduced and almost choke pronunciation and scandalise orthography, while in the lapse of time and voluminous writing, letters like soldiers are apt to desert and drop off in a long march. The change that may be run on letters, words, and sentences are almost infinite. Letters have certain significations, as A means motion, D completion, E energy, and so with the rest.

Sounds preceded symbols, and were the progenitors of letters, which may have been used in the antediluvian ages, for we have no proof that writing was unknown before the flood, all the evidence of which may have been swept away in that tremendous cataclysm, the wreck of a world.

The language of Noah was the pure fountain of all tongues subsequent to that event; and although many are so disguised as apparently to baffle the reiterated attempts of philologists to shew similitude or establish consanguinity, yet some affinities of the primitive speech with existing languages are confirmed, despite the fragments into which that speech was broken at the period of the confusion of tongues.

The forms of every known alphabet may by an attentive

collation be traced into Sanskrit, and the Orientals have through all antiquity cherished the same opinion, calling it the writing of the Immortals.

All language must be subjected to grammar, which as it is the art of levelling difficulties, the lever should not be heavier than the weight. Grammar must have followed quickly on the advance of civilisation, which extends the scale of necessities, and especially on the art of writing, but at what period that wonderful invention arose philosophers are unable to state, for according to Josephus writing was not even known in Greece in the days of Homer, B.C. 900, there being no alphabet in existence, and this would rather confirm the belief that all his poems like those of Ossian were committed to memory, and were recited as wandering ballads to wondering hearers.

The first mention of Homer is thought to be in Simonides, the cotemporary and rival of Pindar, cited by Athenæus, and all the detached parts of his poems were popular stories in his time allusive to Greek mythology. It seems incredible how Pisistratus could have collected these rhapsodies some 500 years after the decease of their supposed author, for the fact of their authenticity would be obnoxious to the same remark that Dr. Johnson ventured about Ossian's poems, that writing was unknown in Scotland or Ireland in his time, and the poems were too long to be remembered.

From the inequality of Homer's poems, the division of the Iliad into 24 books, containing some 15,683 verses, and his omitting to mention the pyramids or city of Memphis in Egypt, and the names of cities being cited which had no existence in his days, it might be thought and concluded that much was afterwards added to the Grecian ballads, and that the Epic or Epopœa was really fashioned into what we now find it by Pisistratus and the Athenian grammarians.

Many have believed the Iliad and Odyssey not to have

been executed by one hand, and that the rhapsodists had the monopoly of the ballads, and sung them for hire and salary on public occasions, and prevented the circulation of written copies as detrimental to their singing or saying them at festivals with the usual accompaniment of voice, gesture, and harp.

If language is a proof of civilisation the Greeks must have attained a very high condition of refinement in the days of the bard, for the honour of whose birth seven cities contended. It is remarkable that little alteration was made in the dialect of Homer from his epoch to that of Eustathius, his elaborate commentator, who died, A.D. 1190, some thirteen centuries after the demise of the bard of Scio's rocky isle, and the language was as unchanged as that of Hebrew when written by Moses as compared with Hebrew as written by Malachi after the lapse of 1100 years according to the received computation, and how little Homer has suffered from transcribers. Marginal words have been interpolated as text, for what writings are wholly free from such sacrilegious audacity, like the famous version in 1 St. John, v. 7, "There be three which bear record in Heaven," &c., of which Porson wrote to prove the spuriousness with almost unprecedented learning.

The multiplication of copies made Homer as familiar to the Greeks of the age of Herodotus as the bard of Avon now with us, and yet great obstacles still remain in the almost hopeless possibility of distinguishing interpolations from the genuine text of Shakspeare.

It has been found that invaders of countries have borrowed more from the language of the country they ravaged than they lent it in return, and a mixed jargon has been formed of which the mother idiom still remained by far the predominating element.

In mixed and corrupt tongues the changes of oral accent and inflection precede by a long interval any correspondent



change in the written orthography or acknowledged analogies of its grammar.

But the fate of the Latin tongue was very different in its rise, continuance and perfection. Before the arrival of Eneas in Italy, if the story be not a *very myth* altogether, the aboriginal language was Oscan, a dialect of the Keltic. Barbarous it was enough, harsh and incomprehensive, but necessity soon forced the sojourners in the land to coin, bend, transmute, or adopt words for existing contingencies. This was a happy augury, hence the language improved, but a specimen of it in all the crudity of its native idiom was seen in the verses of the Salii, Oscan priests, who were wont to recite canticles which stimulated to war or impinged a sense of religion on the heart. ✓

In process of time lingual excrescencies dropped into contempt and were retrenched; old grammar and diction became obsolete although uncouth words were retained. Many fell into desuetude and were supplanted by others with great success, about the age of Camillus. Nevertheless Cicero declares he could not quite comprehend the meaning of many words and terms employed by his antique Roman ancestors. The language did not totally change, it was weeded and enriched, leaving the basis identical with the first structure, some words remaining nearly identical, as the word *El* in Hebrew, which is God, being changed into *Eloi*. Dante cites this as an instance of the change which had taken place in the primeval language before the confusion of Babel.

*El* s'appellava in terra il Summo Bene

*Eloi* si' chiamò poi e cio conviene

Che l'uso de' mortali è come fronda

In ramo che sen va, ed altra viene.—*Paradiso XXVI.*

The Greeks civilised the Romans, for half the Italian peninsula was designated Magna Grecia, nor was it called Italia before the reign of Augustus Cæsar. It appears

that the Greeks and Romans formerly were not very familiar, as Italy was almost unknown to Herodotus and Thucydides. The natives, however, amalgamating with the foreigners became literary, and they soon grafted the expressive tongue of Homer into their then defective speech, deriving from Greece the nucleus of their laws, and with them making improvements in their tongue; which by the infusion of Doric and Æolic Greek, ripened into the diction of the 12 tables, imported some 449 B.C. and that of the Duilian Column. This gave an impetus to their zeal for amelioration, and each year found them more familiar with the language of the invaders, a literary investment for themselves, and a boundless resource of wisdom for posterity; and its truth enabled them to discern the social benefit. Thus these two languages coalesced; a spirit was infused, and it would seem that nearly all claim to polite language, except the raw material, was derived *græco fonte*. Perhaps there is not more likeness between any two languages derivable from Latin, than between old Greek and Latin. This affinity was acquired by the intermixture of emigrants in part, and partly to a relationship in the primordial modes of speech; but it seems from some extant Etruscan or Oscan words, in which the vowels are emitted as in Hebrew and Arabic, that great verbal transitions are apparent, and here were gradually incorporated the beauty and vigour of the Greek dialect.

Unfortunately the Greeks deemed all nations barbarians but themselves, and would apply to nothing but their own tongue, much less to the Pelasgic or Oscan, and ignorantly thought themselves *ἀνρόχθονες*, and that their speech came by inspiration; still they entertained no more solicitude or curiosity about its origin, or in fact about ethnography, than they evinced about the origin of evil, or the primitive stock of the human species, having no conception of their common derivation from that goodliest of men, "Adam, who was the son of God."

Even in later days their literati learned with reluctance the Latin tongue ; although it produced orators, poets and statesmen who might justly challenge comparison with their own. There is not an instance among the entire band of Greek *littérateurs* in any past time of a sage knowing any other than his own matricular tongue, although many orientals and foreigners acquired that of Greece. Rome felt its perfection, and of necessity applied to its cultivation. It extended with their arms and colonies, and never anticipating the decadence of their nationality, they trusted the Greek tongue would permeate the globe and become universal ; and with reason did they hope, for time has shewn that their erudition and their success in every branch of literature is still the admiration of this breathing world, and the very pith of sense.

When the Romans found that intrepidity and skill enabled them to war down their neighbours first, and that they were afterwards capable of subduing all circumjacent nations, they began to enter on a rivalry, and to raise themselves in literature to a level with their wise preceptors, and to adopt a stiffneckedness in respect of other people, in which pride the lofty Greeks had set them a contagious example. So they would learn no foreign tongue but Greek, and by this omission we are mainly ignorant of the languages of those eras. What an advantage to all the learned of all times had any one erudite Greek or Roman like Varro, who is said to have written 500 volumes on curious and probably on most *futile* matters, explained aught of the Egyptian, Carthaginian, Oscan or Persian tongues, all within the reach of Rome through their colonies, their mercantile associations, or conquests.

Had there been but one Mezzofanti (before whom Mithridates was nothing, and of whom Lord Byron said, he might have been interpreter at the Tower of Babel), to learn and record their indagations and discoveries in speech not unworthy their researches, how much more

easily had the analysis and synthesis of language been effected by us, who now know what close connexion exists between them, superseding the various conjectures on conjectures ventured by scholars and philosophers in wandering mazes lost.

The great advance that we have made in philological studies enables us to detect *etyma* quite out of the ken, and inconceivable to the ancients, by which we not only analyse their tongues, but solve their fables, assigning to them a moral or mythological significance.

We have a little Celtic left, very few words of Persian and Egyptian, and still less of Oscan and Carthaginian, but which latter the perspicuity and perseverance of men have apparently unravelled from the disjointed text of Plautus as given us by Bochart and Sir Wm. Betham.

Some have interpreted these fragments as *modern* Irish, while Bochart, a French Protestant, and the great philologer of his age, who died 1667, found a meaning in pure Hebrew out of the Carthaginian supposed to be Punic and Liby-phenician blended; but on comparing the Hebrew and Gaëlic versions as rendered in our vernacular, the discrepancy is so great that but little identity remains.

Different nations have preferred different methods of writing. The Chinese wrote from the top to the base of the column of a page. Some write upside down; while the Greeks and Latins wrote from right to left as other oriental nations, or rather in the *ξουστροφηδον* manner, resembling the furrows which an ox ploughs. It seems more natural to write from right to left, similar to drawing operations; however they soon recognised the inconvenience of that method, and they finally wrote as all Europeans now write *their* repertoires of wisdom.

The Romans once had different symbols for letters, but these they wisely abandoned and adopted the Greek character of letter, which was converted into the Roman by various transformations.

The form of cyphers are certainly Sanskrit, and there is inductive reason to believe the whole globe was peopled from the progeny of one race; yet the variety of tongues into which its population has been subdivided might seem to militate against this opinion. The astonishing coincidence in almost all languages of certain words of universal necessity, as terms of consanguinity, pronouns and numerals, establishes this conjecture.

What the pronunciation of any dead tongue was, it is impossible to say, but conjecture and authority may decide, and to it nations may partially agree. Not *two* nations pronounce any dead tongue alike, and between the Homeric age and that of Theocritus and Apollonius Rhodius, the alphabet, orthography and pronunciation of the Greeks appear to have changed.

It is rather a matter of curiosity, however, than necessity. Quantity is of importance, although the modern Greeks dispense with this *precision*, and follow an accentuation, expressive of musical notes, which is thought to be as old as the days of Dionysius, who wrote, with great critical exactness, on the structure of his own language—*Περὶ Σύνθεσεως ὁνόματων*, and a work on Rhetoric.

There is as much discrepance about the true pronunciation of Hebrew, as the other learned tongues, and the Jews of the North read the Pentateuch in a very different accent and key from their brethren in Judea; and each polished nation pronounces the learned tongues precisely as if reading *their own*, hence no nation is correctly speaking right, though there may be a greater probability or approximation in some as to their acquisition of this hopeless achievement, aided by accents, which were introduced by Tzetzes, in the 11th century.

Pronunciation is so delicate and pliable that there was probably no entire uniformity, for if the dialects of Greece evince what anomalies existed in speech at the distance of even a few leagues, *a fortiori* there must have existed



practically endless anomalies in sound. These very local varieties must have facilitated and accelerated change and instability, and have proved as effectual in realising disorder in sounds, as the irruptions of barbarians from the populous regions of the north, the Goths, who were Germans, and conquered Rome, and went under the generic name of Getæ, and spoke a similar language to that found in the Ulphiline gospels.

Of course, the two leading characteristics of language, sound and quantity, would be the first to be corrupted; then followed the aspirates and the general grammatical structure, and at length a total dissolution of tongues so artful and complex as those of Italy and Greece.

Each country has the *effrontery* to insist that *it* has the *true* pronunciation of these tongues, and modern Italians boast that they *alone* read correctly the writers of their predecessors.

I cannot but believe in general that the Italians are truly more remote from that consummation, so much wished, than many other nations, if we judge of their sounds of *ci* and *ce*, &c.

Should Quintilian be taken for arbiter, or what Plutarch has revealed on pronunciation, the modern Italians are as much to seek as their neighbours. Provincialisms abounded in Greece and Italy, so that neither Latin nor Greek could be said to be purely enunciated fifty miles from Rome or Athens, and to the four dialects of Greece, which were recognised and in currency, endless varieties were in use, and in Italy, where Greek was spoken, the tongue changed, as much as the Spanish of the European Peninsula, and the Spanish of America.

Doric is a contraction of Æolic, and Attic is a contraction of Ionic; see Herodotus, B. 1. c. 142. Γλῶσσαν δὲ οὐ τὴν αὐτὴν οὗτοι νενομίκασι, ἀλλὰ τρόπους τέσσαρας παραγωγέων.

“The Ionian states have not all one and the same language, it divides into four different branches, and these again into endless varieties.”

Perhaps it is difficult to say whether vowels, liquids or consonants have given most trouble to ascertain their true powers; aspirates, both vowel and consonant, were subject to elision in Greek, and even the digamma was elided when necessity enforced the principle of “*nec Deus in tersit nisi dignus vindice nodus.*” However, some sounds are really detected, and for some we must rely on analogy and verisimilitude. As in our own tongue, the vowels are *all* interchangeable, it is not impossible with them that many or one sound was assigned to the majority of their vowels or diphthongs. Besides they had the Æolic digamma, which as convenience or necessity impelled, was used for more than half the alphabet, one of whose peculiarities it was to impart an aspirate, and volumes have been composed about this mysterious adjunct to language.

Mr. Payne Knight thought a copy of Homer could not be perfect until this mysterious digamma was restored to the text, and in his edition of those poems, it figures in all its plenitude and pride of place.

The letter was used as a pure vowel, and sometimes as a pure aspirate, as well as for all metrical purposes, to prevent hiatus, which is a characteristic of most tongues, as ἐγῶμαι, ἐγωδα, &c.

Time was when all the earth was of one speech, not even a *dialect* prevailed, and the words were few. “Behold the people is one, and they have all one lip or pronunciation,” and seeing the necessity for some sort of writing, and for accounts to fulfil agricultural purposes, to ascertain the numbers of flocks and herds, it is verisimilar that written language was in use before the Deluge, for if the Creator gave perfect speech to Adam and Eve, and they taught it to their children, who transmitted it to their

descendants, the fourteen plain letters of the alphabet may have been employed by the prediluvians as indispensable to the necessities of life, for these people being under the more immediate direction of Heaven, than savage tribes posterior to the Deluge, the inference is not to be repudiated, that they possessed the means of counting and recording.

It has been averred with assurance that the Saxon a e i 8 n—a, e, i, o, u, are perhaps the most ancient symbols in the world, which soon varied for distinction of sound, so that by degrees one sound became the echo of another, and these vowels may be styled the *Pleiades* of symbols.

The world had been divided into three quarters, severally peopled by Shem, Ham and Japhet, whose business must have necessitated the use of letters or numerals. It is said no oriental alphabets had vowels except Phœnician, and that had only two, *aleph* and *ain*, for even *jod* is not considered a vowel; the Greeks formed all the other vowels, and double vowels supplied the place of aspirates, as in Welsh ff, in Ffluellen, Ffloyd, &c. Hence *vowels* were arbitrarily extended by the aspirates and liquids, and were either long or short at the caprice of the author, as they are a part of a system wholly conventional, and the latest improvements of letters forming an artificial cement to all the interstices, and give mass and continuity to accumulative sounds, but they are not ligative sounds like consonants. Primitive letters are found in all alphabets, and the similitude of their forms may be identified by consulting any synoptical tables of alphabets. Where punctuation marks the place of the intermediate vowels, certain vocal sounds, which often form the radical or initial of words, require a complete geographical form as well as the consonants. They are like the consonants, letters of pictorial origin, and in Hebrew and in Sanskrit

it requires the aid of separate punctuation to assign to these letters any peculiar vowel function, and that punctuation determines the vowel.

Letters are to pictures what speech is to sound, and alphabets were formed from graphic imitations. All vowels in Hebrew are consonants—page 6, Canon 3.

Wilkins' Dictionary of Sanscrit remarks that the want of vowel-forms in language furnishes proof that the figures which were at first pictures, then verbal signs, and afterwards syllabic ones, become finally the marks of articulation or letters, and vowel points were invented to mark minuter distinctions. Till that time the consonant signs served to express the whole word.

All the Saxon vowels, or symbols very like them, were in use, and are on the Sigeon monument and Parian stone, and were engraven probably from the exact figures giving account of events much anterior to that epoch, therefore it is not to be rejected altogether that symbols were prediluvian; and it is a fallacy to maintain that Bp. Ulphilas, who lived only in the fourth century, *invented* Gothic letters, which strictly resembled the Greek. Nations have derived their literal symbols from a common source. The Gothic o appears on Egyptian relics. Pausanias saw an inscription in primitive characters, *Gothic*, which were engraven in the time of the Greek Deucalion, whom Bryant thinks to be Noah, but some make cotemporary with Moses; and the Arundelian marbles, which date from the same epoch some 1500 years anterior to our chronology, and must be coeval with the annals of time.

The Eugubian tables, so called from their being found at Gubbio near Cortona in Italy, consisting of eight brass tablets, are commonly ascribed to a date of 247 years before Hesiod, who lived 900 B.C., and are thought to be Pelasgic or Oscan, and though not prediluvian, of an early epoch after that cataclysm. Gibbon, V. viii., thinks the savage dialect

on them to be old Latin or Oscan, which was derived from the migratory Tyrrheni of Lydia mentioned by Herodotus, who said that he was amazed to hear the tones of the Pelasgic tongue at the city of Crestona, a town of Thrace, which differed so little from the tones of Attica, confessing that the Athenians were formerly Pelasgians. In the tenth century, B.C., these Athenians had the oriental guttural in their speech indicating a descent from Sais in Egypt, hence it may be inferred that the oldest specimen of the Eolic, Doric, and Ionian approached nearer to the Eastern tongues than the earliest specimen preserved in Hesiod or in bards of the Homeric age. With this very infusion of Doric and Eolic Greek the Latin tongue improved into the *style* of the twelve or decemviral tables, written some 450 B.C., serving as beacon rocks in the ocean of time.

Polybius, B. III. c. 3, alleges that the ancient books of the Roman kings, written 754 B.C. or at the foundation of the future empire of the world, were unintelligible, and that all fragments found on pillars were so too, almost including the Duilian pillar, 260 B.C. The Decemvirs travelled into Greece to copy these laws, and with them they brought the nucleus of the ten arts and seven sciences, all translated into the current Latin of the day. Greek was in vogue and currency in Italia, and what enabled them to grammaticise their diction was the grammar published by Aristotle, mentioned in his Poetics; moreover the Latins went to consult the oracles at Delphi, and eventually to Athens to be educated and to promote the moral discipline of the mind.

Herodotus seems to have acquired some Persian words, for he pretended to explicate the recondite meanings of the ceremonies and the great mysteries, averring that the eight great gods were not Greek but Coptic or Egyptian. In his 5th Book, Terpsichore, he says, the Phœnicians were the companions of *Cadmus* (or as the Hebrew orthography



is of *Moses*, the Cadmonite or Phoenix which is the same), and introduced letters into Pelasgic Greece, &c. He then quotes some lines he read in Cadmean letters as old as the age of Laius, grandson of Cadmus, inscribed on a tripod consecrated in a temple at Thebes.

On the tomb of Alcmene a brazen tablet was found on which letters were disclosed of an Æ-coptic or Ægyptian character. In the opinion of Cnuphis, an Egyptian, they retained the form and use under King Proteus, said by ethnic writers to be the *Pharaoh* of Moses, for information on which subject we may consult the Demon of Socrates by Plutarch, as explained by Bochart in his learned work styled *Phaleg*. Cadmus or some immigrants settled in Thebes some half century after Cecrops who led a colony from Sais to Attica, so that Diodorus, Book V. says, the Philistines or Phœnicians taught letters to Greece through a colony which sailed thither with Cadmus, with whom were Arabians and Erythreans or Edomites. By the annals of Tyre *teste Josepho*, according to Newton's Chronology, Cadmus fled from Zidon, about the sixteenth year of David's reign, with his sister Europa; while Hales in his Chronology traces the era of Cadmus on the Arundelian marbles, and copies of the *Cadmean* letters have been presented to the eye of learned curiosity, as well as the Pelasgic, Etruscan, and Sigeian monuments with ancient Punic and the earliest Hebrew. It is asserted by Diodorus, Book III., that Linus and Orpheus wrote their poems in this Pelasgic character. On the Etrurian coins and monuments the words are the rudest specimens of Pelasgic and old Latin, and the letters are specimens of the rudest Greek.

Dionysius Halicarn. Book IV. c. 26, speaking of a pillar to be seen in the temple of Diana at Rome with an inscription in ancient Greek characters, tends to show that the founders of Rome were not *barbarians*, for had they so been, they had never employed Greek characters. This is

no small weight in proof that the Romans were *græco fonte*, because no nation is supposed to have written its language in foreign symbols except the Jews in their captivity. Still some nations have changed, for the ancient Persian was written in cuneiform, and now it is wrote in Arabian characters. It is worth while to consult a dissertation by Spelman at the end of Book IV. of his Dionysius' translation.

The story of Cadmus may be a *myth* altogether, but he is said to have arrived in Greece, according to the Parian marbles, 310 years before the fall of Troy, and 23 years before Moses led the Israelites from Egypt, and that the letters were *identical* with the *Ionian* characters Herodotus attests in Terpsichore, c. 58.

Bryant observes, to pass a proper judgment on the Grecian histories we must use them collectively as a rich mine, wherein the ore lies deep, mixed with earth and other base concretions, which we should sift and separate, and by refining to disengage it, and then what a fund of riches is to be obtained.

Perhaps it may not be irrelevant in inquiry about the origin of language, to advert also to the names of those ancient people, who either spoke languages analogous to those now in use, or from which very many undoubted vocables may be deduced.

The word *German* has taken several phases, it is said to be true—Ger = verus. It appears again in Caraman, which may be the cognomen of German, albeit some think German to be a political rather than an ethnological term.

Italians are styled Welsh—does that imply affinity to Gaul or Wales, or foreign, Wála, p. 173. The Gauls went south of Germany to Italy, and called Lombardy Welsh and Italian Welshers. We find the same names in Gaul, Walsh, Welsh, Wals Brabant and Walsh Blaenderen or Flanders.

The great service that Dr. Prichard has rendered to

philology and ethnography consists in his shewing that the Celtic languages are Indo-European, styled also Indo-Germanic, extending from Indus to the Rhine.

I here give a citation from Strabo, Book VII. c. 2, relative to the word *German*. Γνήσιοι γὰρ οἱ Γερμανοὶ κατὰ τὴν Ρωμαίων διάλεκτον. The Romans have very appositely applied to them the name *Germani*, as signifying *genuine*, for in the Latin language *Germani* signifies *genuine*, wherein it is presumed that Strabo meant the *Ger* implied *verus* or *genuine*, the *wahr* of modern Germans, and that *Germani* signifies the true men of the country, the undoubted αὐτόχθονες of Galatia or Gaul.

It has been suggested by Welsford that *Ger* is identical with the *yar* of the Hebrew, meaning wood, woodmen. The Indian philosophers were divided into Brachmans and *Germans*, the latter being dwellers in woods. Such and so many etyma are found or applied, much of which may be dubiety, although not all stigmatised as stark phrensy. It is a source of infinite pleasure to the etymologist to find probabilities even, and language would lose much of its attraction, if this propensity were arrested.

It was proposed by Boileau to review all the polite writers and to correct such impurities as were found, that their authority might not contribute at any distant time to the depravation of language. Should this be carried out on imaginary etymologies, which occasionally approximate to truth, considerable havoc would be made in the derivations of places as well as words, though it might keep reason a constant guard on imagination.

Again the word *Teuton* has been of very extensive application, whether as to the appellative of Germans, or to those who dwelt *near* Germany, which country is called Deutschland. Now *diut* means people, and its use is found no earlier than the 9th century. In Mæso-gothic *thiu-diskō* means ἰθρυκῶς = ἔθνος, nation-thiuda. Hence the Ger-

man *diot* populus. In Anglo-Saxon *heod* means heathen, ð is th.

The Germans of Germany are *Deutsch*, the Rhenish Germans are Alemannic or Frankic. It is said however that these two vocables, *Deutsch* and *Teuton*, are not identical.

Who were the Cimbri, if not Cimmerians, Cumri, Cambrian Welshmen? This name is recognised in the Cimbrian Chersonese and Crim Tartary, Crimea, supposed to be descendants of Gomer. Modern ethnography knits all these together and assimilates them with Celts, Goths, Getæ, *et id genus omne*, and groups them with Greeks and Latins, all deriving from Sanskrit and of eastern descent. (Page 4.)

The Iberians again are a Spanish colony from the east which settled in that part of Europe inhabited by the Celts, hence Keltiberians, who spake the same tongue as the men of Gaul.

The Celts migrated and became intrusive in Spain and Italy, and the Latin tongue is a refined Celtic, intermixed with Æolic-Greek.

On analysis there seem to be affinities between all these nations either by name or speech, for the Sabines were Gaelic rather than the British, which fact a collection of military, political, and religious words seems to strengthen, independent of the identity of the numerals. (Page 5.)

Distance of time and space and a plurality of circumstances have so modified the Celtic languages, that they appeared diverse like the Gaelic of Wales and Scotland and Armorica or Brittany. In the south of Italy the language was superseded or swallowed up by the Greek, and the natives driven northwards, who adopted the Latin which was supposed to be of no great account anterior to Camillus' days, B.C. 400. Subsequently the Sabine and the Celtic amalgamated with the Æolic Greek, and produced the language of Cicero and other Latin stars of the first magnitude.

I have said I had seen a very probable derivation of Prussia from Britain. (Page 162.) The euphonious word *Cruitneach* is interpreted *Picts* in Irish, which is a kind of generic name, as German means Deutsch. It has been resolved into Pruth-neach, Pruthenians, Prussians. Brit, Welsh, Land; Lud, leod, means folk, and Lud-gate, folks-gate, porta populi. (Page 196.)

Javan was certainly the progenitor of all the western world, and he spake the language of his father Japhet, so if affinity exists between the languages of the east and west, it is because all these tongues derive originally from Shem and Japhet, sons of Noah, who spoke purely the Adamic speech, subsequently modified by time and circumstance, such as the confusion at Babel; probably however the basis of all languages were left alike, discrepancies arising from fortuitous events and tendency to change, for a pleasing variety is discernible throughout the whole visible creation.

I have made a digressive attempt to recapitulate what is admitted relative to the condition of languages and the names of countries which are affined and kin, so I pass to some brief and succinct observations on the power of *letters* or symbols, rather to revive remarks than to proffer what has not been before the public on coins or in treatises.

It is not my intention or pretension to dive below the depths of my predecessors in this path of literature, but merely to unite in one focus what I have observed and treasured, with a latent hope that it may be at once a profit to some, as it has been an entertainment to myself.



## ON THE POWER OF LITERAL SYMBOLS.

## VOWELS AND DIPHTHONGS.

It is a remark of P. Knight, in his analytical essay on the Greek alphabet, that none of the ancient oriental alphabets had any vowels, except the Phenician, and that had properly only two, *Aleph* and *Ain*. About this remark there is some doubt.

In Plutarch's Symposiacs, ix. Quest. 2. 3. He asks what is the reason that *Alpha* is placed first in the alphabet, and what is the proportion between the number of vowels and semi-vowels? The answer was, it is fit the vowels should be set before the mutes and semi-vowels, and that of vowels the short one should have precedence of the long vowels, and that *a* placed after *i* or *u* will not be pronounced, and will not make one syllable with them; but if *i* and *u* are placed after *a* they are obedient, and quietly join in one syllable, as in the words *αῦριον*, *αὐλεῖν*, &c. because it is both long and short.

He then adverts to Cadmus styling *A* an Ox, as an Ox is among the most necessary things in life, so *A* should take precedence in vowels. He further adds that the first articulate sound that is made is *a*, for the air in the mouth is formed and fashioned by the motion of the lips, and the sound is emitted plain and simple, not depending on the motion of the tongue, but is gently breathed forth while that is still. Therefore *that* is the first sound that children make, as *αἰεῖν* to hear, *ᾄδειν* to sing. Thus all the mutes besides one, have *a* joined with them, as it were a light to assist their blindness for *πῖ* alone wants it. *φῖ* and *χῖ* are only *πῖ* and *καππα* with an aspirate. Again, it was said that Mercury was the first God that discovered letters in Egypt, and therefore the Egyptians made the figure of *Ibis*, a bird dedicated to Mercury, for the *first* letter. He proceeded to say, among all the numbers, that the 4th is peculiarly dedicated to Mercury, because he

was born on a 4th day, and the first letters called Phœnician from Cadmus are  $4 \times 4 = 16$ . Subsequently Palamedes found 4, and Simonides 4 more. During this *reasoning* one Lopyrion sneered and hissed, and said all this was *egregious* trifling, and that it was no design but mere chance as to the order of the letters, as much as it was that the first and last verses of Homer's Iliad should have as many syllables as the first and last of the Odyssey.

A, considered the first vowel as the most open, simplest and easiest to pronounce, has also the power of a consonant, and the distinction of vowel and consonant is a mere grammatical fiction. (p. 6.) All the vowels in Hebrew are consonants, and consonants become liquids which are akin to vowels, as l, m, n, r, and in some languages they are in the category of vowels. Vowels like numbers must have some one from which to start. All vowels are naturally short, but as words extend into many syllables, vowels become both long and short arbitrarily, and so they must have been before music was invented, if that delight of the sense, for "*cantus permulcet sensum*," is not as old as speech itself. Different kinds of *a* were subsequently invented for long or short time, like  $\bar{a}$   $\bar{a}$ , so with *e* and *o*, having varieties to indicate metre, but which began in the necessity of subjecting syllables and vowels to metrical regularity.

A is styled the first vowel, but it is not, being a diphthong, at least in form, and composed of *o* and *i*, and has relation and affinity with the other vowels; *a* had probably the broad sound  $\bar{a}$   $\bar{a}$  as in *pater*, which may have been drawled into *o* as our *what* is pronounced *whot*. Now the Latin *mater* derives from  $\mu\acute{\eta}\tau\eta\rho$ , and the Greeks from whom the Latins have borrowed so much, pronounced  $\eta$  like  $\bar{a}$ , and the Latins may also have sounded *mater*, *mäter*, and not *mā-ter*. I believe it was Porson who said that in dissyllables *all short* syllables were pronounced long, always pronouncing *pater*, though short, as if long.

This *a* went into *e* as ago, egi. So does our *a* go into *e* in Thames, Quay, many. Their *a* went into *o* as sparta, sportum. So does our *a*. Again, it went into *u*, as camera, cumera. If this first of vowels be susceptible of *all these* vocal emissions, it can not be proved that *a* did not in either of the learned tongues assume these sounds, and was as mutable as our own first letter, though generally pronounced broad, for Dionysius asserts that *a* was emitted ἀνοιγμένου στόματος ἐπὶ πλείστον, which means with a very full open mouth. The symbol *a* means motive. The Phœnicians called a Cow, Alpha, which the author of the Analysis of Ancient Mythology, thought had direct relation to the ark and to the sacred steer of Egypt branded with a crescent, to whom sacrifices were made as emblematical of Noah, the ἀνθρωπος γῆς or husbandman, and the father of mankind.

E is again incertæ potestatis. It is a diphthong like *a*, and is composed of *a* and *i*.

In Homer the loss of the digamma is supplied by the epsilon being transposed into *η*, and in Pelasgie, Mr. Knight says it was fashioned like 8, as was H.


It was in quantity, both long and short, until *η* made the difference clear. Eustathius avers that ξῆ the bleating of sheep was a criterion for the sound of *η*, like bête in French. But was it bāā or bā? if the latter it would collide with the first letter of the alphabet *a*. Ainsworth, the lexicographer, an excellent authority in general, thinks *η* was emitted like *ei*; it had a mutual intercourse with the sister vowels, running insensibly into them, as reor, ratus, heri, here—Sibi, sebe, quasi, quase—Veam for viam, Deana for Diana, &c.

If it were pronounced like *ei*, which is equivalent to *i* by foreigners, viz. *e e*, how far removed are all continental nations from its true power, sounding it as our *a*.

It came also into *o* as vestrum, vostrum—tego, toga, λέγω, λόγος. It passed also into *u* as percello, perculi,

dui for die, lucu for luce. Hence like our *e* it had various tones and sounds, and there is much doubt as to its true value. It may also have had the sound of our word male, mail, &c. This letter was once written *ei*, and pronounced *ee*, hence it was a diphthong, which Lanzi confirms, who copied his authority from the Sigeian monument, whose era is fixed 600 B.C., about coeval with the Eugubian tables, if much reliance can be put on any conjecture relative to Chronology.

To lengthen this vowel H was invented; it is not a distinct vowel—for it is the Phœnician Heth, and is not inscribed on the first Sigeian monuments, on which *e* only is found in common with the vulgar letters. The Phœnicians brought them to Syria, and on analysis they prove to be almost all of them only transcripts of the Hebrew.

If *ei* on the monument stands for H, then is H as old as E, but probably it was only so written and pronounced *ee* when not gutturalised. This H is inscribed on the said stone where the writing is from right to left; see Athenæus, B 9. c. 12. H is only two epsilons turned face to face like  the Phœnician Heth.

It was used for an aspirate as Ho, *ἐστιν*, for *ὁ ἐστιν*.

Plutarch,\* Vol. IX. says, that there are seven letters in the alphabet rendering perfect sounds of themselves, as in the heavens there are seven stars or planets, moved by their own motion. That *ε* is from the beginning the second in the order of vowels, and the sun of the planets second or next to the moon, and that the Greeks repute Apollo to be the same with the sun. Hence *εἰ* on the temple is a conveyance or form of prayer to the God, all implying *If*—if you shall marry, &c., and that this word has no less a precatory than an interrogatory power. Shakspere observes,  
 “Your *if* is your only peace maker, much virtue in *if*.”

*As you Like it.*

Plato says, “Heretofore we did not use *η* but *ε*, which

\* Tübingen Ed. 1798.

confirms Plutarch's remarks on εῖ, in his treatise on that word at Apollo's temple in Delphi—εἰ ὄφελον—if it might come to pass, and that εῖ has an *optative* power—it is the great *quinary* or fifth power, hence πεμπάζειν, to count by fives, and that the two EE were consecrated to the God for a mark and symbol of all things. E means efficient, symbolically.

I, like its predecessors, is anomalous in sound, and it is analogous to *e*.

Before the Hebrews adopted the use of points, they expressed *e* and *i* by the *same* mark, and its form in ancient writings was like Z to prevent its being mistaken for gamma, which at that time was I upright, a little inclined. Indeed the I was substituted for V by the Dorians and Eolians, as Eustathius shews in δυφρος for διφρος, μυσος for μισος.

The Hebrew yod has the power of *y* and *i*—in Greek *iota*. The *y* was retained by the Romans and is no other than *upsilon*. This was the only vowel over which no stroke or mark was drawn to denote its quantity, but it was lengthened in the nature of a capital as *pIso vIvus*, and this was styled a *long* letter, and jocosely one desirous of hanging himself, said he wished to make a *long* letter of himself.—See *Plautus Aulularia*.

The Greek ι is converted into *e* by the Latins, as *μνθα*, *mentha*, *τεγγω*, *tingo*. The latter had our diphthongal *i* and *u*, as is evidenced by *murorum* and *Puni*, which they wrote indifferently with *æ* or *u*, as *mærorum*, *Poinæ*, *pœnio*, *punio*.

It may have been commonly sounded as at this day on the continent, and that the *ei* found on the tomb of Scipio and on the Twelve Tables, in Plautus as *captivei*, and in Lucretius *omncis*, &c., may be similarly emitted. But Justus Lipsius, in his treatise *De verâ pronunciatione Latini Sermonis*, thinks, the English have the *real* sound of *i* in their pronunciation of Latin, and I believe he founds on the letter to Cicero of Papirius Pætus, where there is a question



as to the exact sound of *ei* in *binei*. Cic. Epist. 22, Lib. ix. *Binus* means two, hence *Βίνεω* *coeo*, written *Ξείνεω*. This shews that *ei* or *i* in these words were sounded *alike*, and were identified by Tully, who was an orthöepist as well as a rhetorician. In Virgil *olli* is put for *illi*. In Greek all datives end in *i* subscript, which was dropped by the Æolians, and in this they were followed by the Latins, making *agro* for *agroï*, *metu* for *metui*, &c.

With us *i* sinks into *e*, as *virtue*, *mirth*, and *shire*, which should never be sounded *shīre*. The irregular sound of *sirrah* is exploded, contrary to the fear of Dr. Walker, who thought the sound of *a* in *sirrah*, instead of *i*, was a fixture in English and incorrigible. The *i* was written with two dots on either side or above, *ṛ ṛ i*, to indicate it was the *eye* letter, in honour of the organ of vision, and the signification of the symbol *i* is extent or indefinite.

The letter *J* was always sounded like *y* in Latin, *yuvat* for *juvat*, and *Yupiter*, &c. as the Germans pronounce it.

*O* is symbolical, and means individual or whole. It is one of the oldest vowels, and it appears thus 8, on Egyptian relics. The quantity was long or short, until *ō* came to fix and note the difference. It is very easily glided into *a*, and conversely as *ἀροτρον*, *aratum*, and into *e* as *γόνυ*, *genu*, into *i* as *κόνις*, *cinis*, into *u* as *νύξ*, *nox*, into *au* as *codex*, *caudex*, the stem or trunk of a tree, with which books were bound; similar to *liber*, the bark of a tree, whence is derived *liber*, a book, *pars pro toto*—*plostrum* drifts into *plaustrum*. It has its mutations in English, and is frequently pronounced as double *o*—in *bosom*, *Pole*, *Brome*, *Croke*, *Scrope*, *Poley*, &c., which words are *never* pronounced otherwise by correct speakers. The ancients had this full thick sound for *w*, as if pronounced in the hollow of the mouth. It has the sound of *w* also in the French word *oyer* and *terminer*, and in *Bowyer*. It is pronounced like *u* with us, as *Monday*, &c., and so it was with Greeks and Latins, as *Osiris*, *Usiris*, *Odusseus*, *Ulysses*.

It may have been emitted *wau* if the Syriac *o* was styled *ovau*. In Greek οἶκος was sounded ωοικος, οἶνον, from the Hebrew iin; the first jod by repetition pronounced u, which indicates a vowel and a consonant at the same time, so it might lapse into the power of *φ*, one of the digamma class. Thus *o* would lose its vowel character and become a diphthong and a consonant in power. The genitive *ov* is expressed by a simple *o* on the Sigeon monument and on the *Nointel* inscription,\* supposed to be some 500 or 600 years anterior to Christianity. Some coins have the same peculiarity. Omega was written *o* or Ω, and ω is evidently two *oo* so united. In Plato it is thus written, and in the Alexandrine manuscripts the forms were ◊-□, and in the later manuscripts ∞ ∞.

O is said to be derived from the Syrian *vau*. O reversed Λ answering both to *o* and *v*, which latter was of later use. Lanzi observes with verity that time was when the Romans reiterated their vowels to indicate a long quantity, as *vaala fe-elix*; hence the *eii* for *ei* in Plautus. The Hebrew had a dot to mark a double vowel or consonant which served to denote quantity also. O means the whole. "His eyes drouped *hole* sunken in his hede," (Chaucer) where *hole* is for whole; and *d* used imperatively before *o* means completion, as *a-d-o* completing the whole. The efficacy and antiquity and affinity between *to* and *do* has been explained in the chapter on *Do* and *To*, page 66. I again remark that *Do* is one of the most ancient and *cardinal* words in our language, and is a specimen of primitive diction.

O had an affinity with *e*, hence so many adverbs in *e* and *o*; as *vere*, *vero*, *tute*, *tuto*. By this analogy genitives in *e* are formed as *vulnus*, *vulneris*; and the reduplication in *e*, and *o*, as *momordi* for *memordi*. O and *u* are nearly the same, *Hecoba*, *notrix*, *servom* for *servum*.

U, Y. In this we find as much variety as any other vocal symbol. It was sounded like double *o* in *prove*, and

\* Inscription discovered at Athens by the Marquis de Nointel.

assumed that of *y* in *Sulla*; and *Κυριε* sounded *Kyrie*, *Lord*, and *i* in *monimentum*, as in modern Greek, and it may have been sounded like the French *eu*. When it commenced a word in Greek it was aspirated, and it filled the sound like *ou*, assigned to it as its power in *lumen*, like *loumen*, *fouit* for *fruit*, *jure* written *joure*, which favour the hypothesis. Before a consonant a sound like *v* or *f* was inserted as *φεύγω*, *fefgo*.

The negative *ov* was once indicated by *o* simple, and letters were omitted as *ἔμ* for *ἐμ*. All writings, whether in manuscripts or on lapidary inscriptions, lapse into contractions, not from want of vowels, but with a view to expedition. In fact the transformations and metamorphoses in Greek manuscripts are very extensive, and almost incredible. Words of ten and fourteen letters are reduced by contraction to two, as may be seen in the *Pœcilographia græca*, published in London in 1807. A sort of pictorial contraction is also found, as *feet* drawn for *πόδες*; and *waves* to indicate sea, for *θάλασσα*, besides the shrinking and shrivelling of long words, "*θαυμα ἰδεσθαι*." There is scarce any thing that can not be done in words and language which has not been done between the license of the writers and the commentators, establishing whimsical rules, so that every variety of change could take place in aspirates before vowels, or in the augment of particular tenses in particular verbs, of which Payne Knight speaks (page 41), of his Greek alphabet. As this letter *u* is cut on the Sigean monument it evinces it to be of no later date than other vowels. It is not a pure vowel, being composed of *eu*, and is convertible into *v*, which glides into *f* and *w*. So it was used for that mysterious letter the *Æolic* digamma, as antique monuments illustrate in *Venus*, *Fenus*, &c.

*U* takes the power of *eu* or *yu* in English, as *union*, *usagè*, and all words preceded by *u*. Ex.: *usurp*, *utensil*, *uvula*, *utility*.

This digamma, of which I shall treat under *V*, is of a

*very long range*, and by repute draws its birth from the Phœnician Vau. The aspirate was more frequent in Greek and Latin than is supposed, and this letter was one of its *chief agents*. Quintilian avouches, B. xii. C. 10, that the Greeks could not pronounce the double u in equum or represent it in their characters.

In tracing to its sources the characters of the early Greek alphabet the vowels are found to be Phœnician, which is only a Hebrew dialect, as the letter y is expressed by u; what is required to be known about it is referable to that vowel. The Latins pronounced it either way—as *sulla*, *sylla*—and modern Greeks pronounce *Κυρίε*, *kyrie*, and so did the ancients, as observed before. Dr. Wallis thought y an aspiration of g.

Here I shall briefly advert to the diphthongs, and remark that there is as much difficulty about their true sounds as those of vowels; anomalies abound, and in their sound no two nations concur, for the explanation of the vowels given by Dionysius is not so clear as to be unequivocal; it is certain the modern Greek usage differs greatly from the pronunciation there set down; though they think it literary treason to dispute their *dicta* on this point, and despise all European practice, yet they pronounce the diphthongs, nearly *all alike*. We used their method until King Edward's reign, when Sir John Cheke, "who taught our Cambridge, and King Edward Greek," and Sir Thomas Smyth, Kt., of Hill Hall, Essex, and Ankerwycke Wraybury, County Bucks, two learned professors of that language in the Cambridge University, arrested the progress of it. The Greek refugees from Constantinople, who were beginning to touch on the outside rind of science, introduced into Western Europe this modern utterance, which had been general with them for centuries, but that does not prove it to have been the very same employed by Pericles and Demosthenes in their palmy days. To have pursued the pronunciation adopted by modern Greeks had,

perhaps, been better, having been so taught originally, and now we have changed it we are not more certain we have improved it, or discovered a nearer approximation to truth or utility.

A Greek nobleman once told me that he went to a University in France to hear their Greek recitations, and having asked when they would begin, was informed they *were all over*. The fact was he had not understood *one* word or recognised a note to indicate that his native language was in process of declamation. Being a firm friend, and attached to literature, he politely read me some parts of Aristophanes, with due grace and emphasis, and I observed a frequent recurrence of aspiration, which did not however deduct from the melody of the verse, although he violated quantity, availing himself of the accents only, on which, as about Hebrew points, there is so much discrepancy. Variety is a characteristic of physics, and man has made it common too in all matters of *language*, polity, morals and religion. “Tradidit mundum disputationi ejus.”

At, the diphthong, or bivocal, was pronounced as our, σφαῖρα, sphæra, ὑμέναιος—hymenæus, αἶνειας Æneas—μουσα, musæ. This æ was sounded *e* as ætas, etas, es for æs, and inversely æ was substituted for *e*. The town of Cære is said to be derived from χαῖρε, adieu. Hence comes Cures and Quirites—though some derive it from Coir or Quir, a spear in Gaelic, so Quirinus, the Sabine God, is quiris or spear.

Av took the sound of af—and thus by it Aristophanes expresses the barking of a dog, as *av*, *av*, but this resembles the crying of a hound more than the yelping of a small canine quadruped. It lapsed into *o* as caudex, codex—and the Dorians said, ὤλαξ for ἄνλαξ sulcus, Æorelius for Aurelius.

Ei omitted *e* by modern Greeks, and its mutation was into æ, as οἰστρος, sounded estrum, and οἰδιπovς got



into Œdipus, sounded also *Ed*-ipus, and not *Oi*-διπovς, which first sound our ancestors followed, although some modern purists pronounce the diphthong as *oi*. The Latins said, *mestus*, for *mæstus*; *loiber*, *leiber*, *liber*.

I think Latin as pronounced by some moderns a vicious deviation from authority and truth. *Eu* was like *f*, as *εὐγε*, *bravo*, was sounded *efge*.—*εὐχαριστία*, like *efcharistia*. Some think *oi* was sounded as written, but as the Latin nominative plural ends in *i*, there can be little doubt but the Greeks pronounced the *oi* as *i*, that is *e*.—Ex.: οὐρανδαλοι, *Vandali*, δομοι, *domi*—and that this is *true* comes out in full evidence from the words in *Thucydides*, B. II. c. 54. λοιμὸς *pestilence* and λιμὸς *famine*, both pronounced the same way exactly. Ἡξει Δωριακος πόλεμος καὶ λοιμὸς ἄμ' αὐτῷ. The conjunction *καὶ* was always sounded *kee*, and is no other then the Latin *que*, which *qu* came into *κ*, and *oe* come into *u*, as *Pœni*, *Puni*—quasi *Phœni*, as coming from *Phœnicia*—the Jews had no *p* in their alphabet, as remarks *St. Jerome*.—ον had the sound of *f*—as *νιοῦ*, *wiof*, which *of* is the same as *father*, denoting origin, and is the same as *ab father*—ἄπο, ἄφ, *ab-habeo*, *of*; the general preposition, one of the oldest words in language, in *Russian* also, as *Roman-of*. See page 74 under *Of* and *Have*.

These analogies shew common descent, and a common language is a proof of it, although there are instances where the native tongue has been completely extinguished by interlopers; for some invaders impelled by the powerful and dominant instinct of freedom in the olden times, planted their speech to the exclusion and even annihilation of the aboriginal and matricular tongue. Still language is an evidence of community of origin hard to be effaced, and the contact of two languages has a greater tendency to effect obliteration than to form a new tongue out of both. There is a fundamental unity of all forms of speech which go to establish the opinion that all languages are derived from one common source. The *philologues* of the present

day admit this, and they find the affinities of language greater the deeper rooted they are, as is proved from the analysis and synthesis to which they may be almost said to be *chemically* subjected.

#### ON THE POWER OF CONSONANTS.

B. All letters are symbolical which are not created for distinction of sounds, hence B is inhabitation, and is said so to be called from *Beth*, bad, bat, abad—a booth, but no more resembling one than *a* resembles a camel, or a whale. However in Mallet's Northern Antiquities, *b̄* is styled Biarkan in Runic, which denotes a house or booth. B is subject to various sounds ab, p, v, and their cognates, the same as the Æolic digamma, the letter of many powers. Quintilian remarks, what shall I say of our syllables which lean on B and D in so rough a manner, "imituntur adeo aspere," so that v is often substituted for b, as *aversa* for *abversa*?

Βοσκο *begot pasco*, and labor lapsus, θριαμβος, triumphus, φαλαίνα, *balæna bixit* is only *vixit* and Δαβιδ, David, —a word inscribed on Etruscan monuments perplexed the sages for a time—it is RIL—and it is proved to be only *Vixit*. VIX-SIT.—R being substituted for b, and the final i for k. The modern Greeks sound b like v, and the Latins said as the French now do, *apstineo* for *abstineo*—*apsent* for *absent*—*ap-soudre*, &c.

B was an aspirated p, and was used for φ & π like the digamma or h—as βροδος for ρόδος, and it was introduced into the middle of words with the digamma properties—we do the same with *be*. (Page 120.) B was represented also by d.—Ex.: bellum, duellum, bellona, duelona, and even duorum was inscribed *dvonoro*—the *m* being omitted.

C denotes cause instrumental. After the Trojan war, about whose history and facts Jacob Bryant entertained such grave doubts, taking Homer's Epic to be a mere

novel and a fiction, the Greeks introduced t and k for distinction of sound.

In fact, γ, κ, c, q, are all identical in sound. C was employed for s, as we use it in sincerity, and for sh, as, in short, from curtus, for k and g as Caius, Γαιος, acnom for agnum—acrum for agrum, pucnandod for pugnando—cum for συν, once written γουν. Most of the Ionic letters correspond with the Roman, except c or s and g. The Roman c though differing from s in its shape supplied the power of it in the Roman language. When they had not the letter g they used c, and Quintilian says that *some* letters are written one way and enunciated another, as c for g, and the Duilian pillar has rem cerens for gerens, and so of many words where c is substituted for g, and pronounced like the latter.

Note that c was always sounded *hard* before all vowels, as in cœna, scœna, celer, and scelus, and the words cædo, census, cygni, were pronounced differently from sedo, sensus, signi. Cicero was written Κικερων. The Italians, who pretend to *correct* Latin pronunciation, emit *ce* and *ci* as if with a *ch*—and the Spaniards give *ce-ci*, a slight lisp like *th*—which enables them to conquer the English *th*, so hard for foreigners to effect.

D is symbolical, and denotes completion or cause total. It is daleth—said to represent a door. This letter, a dental consonant, is a t hardened, as t is a soft *d*,—modus glides into mutus, dingua is written for lingua, sedda for sella, cadamitas, for calamitas, ροδον, rosa, δις, bis, Duilian and Bilian are the same, the word is engraven *bilios* on the column; perhaps the modern Greek pronunciation may approximate to its ancient sound *th*, as theta for delta. The d indicated completion, and so terminated gerunds and oblique cases, carrying a sort of lisp with it, as fader, father—*pucnandod*—in altod mari. It was, however, an aspirate or kind of breathing, rather than a distinct sound, and it was occasionally dispensed with by the Romans as

they improved in orthography, for diction merely vocal is always in its childhood, putting duit for tuit, whence comes *tuer* to kill in French. Maled illuxisset dies—d was also used on account of the concurrence of vowels. All labials, palatines and dentals are related, and are interchangeable as z for f, and d for t. Ex.: zeit, tide—Zweig, twig—thun to do; thing, ding, thought; id is idea—synonymous with thought.

The Anglo-Saxon p=th in thin, and d=th in thine, have become obsolete, but we see that the Saxons had a sound more than ourselves in pronunciation.


Welsford in his *Mithridates Minor*, p. 38, asserts, he does not believe that *d* ever did close words, and that no such words were *really* found on antique sculpture, and says he can not discern the reason, and concludes they were added by the engraver only—but the truth stands on numberless records, and the mystery is in the power of the letter *d* which certainly may be very reasonably, and as certainly does mean *completion* or *cause total*.



F. This is another letter comprised under the convenient Æolic long range, ycleped digamma. Ex.: *Φοῖνος οἶνος*, vinum — *φ* is changed into f—as *φῆρ*, fera. The Spanish language avails itself of this metathesis in many Latin words commencing with f, as hacienda, a farm from facienda—haz, for fascēs, haya, fagus, &c. This digamma, the *Deus ex machinâ* was interposed in words for the sake of aspirate as οἷς, ὄψε—fostis, hostis. Quintilian L. xii. c. 10, thinks the letter f to be horrid, and only fit use for savages, “pæne non humanâ voce, vel omnino non voce potius inter discrimina dentium efflanda est.” Its force is gone when followed by a vowel, and by a consonant it breaks the sound, “ut in hoc ipso frangit multo fit horridior.”

*φ* is exchanged for p. The compound *φ* is directly adapted from the Sanskrit, while its kindred digamma *𐤕* is the Samaritan B converted by a transition of sound,

of which fact language offers numerous examples, into the softer ones of bf—pf, or f.

I shall advert to this letter again in V, where by its so frequent application it is seen that language proceeds through improvement to degeneracy.

G is always pronounced hard before vowels like c, and is a letter used for distinction of sound, and is shaped variously. Ex.: on the Pelasgic inscription it is formed thus, , and perpendicularly I. From this shape it was curved into C, and its next step was G, which was not used for some thirty years after the C found on the Duilian pillar in the year of Rome, or B.C. 493. The first signs of its articulation were P and T, says P. Knight. It is a pity we do not give its due power in our schools and universities, c is soft g, nor could the Romans have adopted any other sound coming so immediately from the hard K, as  $\lambda\acute{\epsilon}\gamma\omega$ ,  $\lambda\acute{\epsilon}\xi\omega$ ,  $\lambda\epsilon\lambda\epsilon\chi\alpha$ , which represents the  $\gamma$  of the root. The Greeks, ancient and modern, give a guttural sound to  $\gamma$ , but  $\gamma$  and  $\kappa$  were introduced for distinction in sound, and were interchangeable, and in their power the Latins and Greeks coincided. Gu was sounded as in guerra—gherra. In the word  $\tau\epsilon\gamma\gamma\omega$ , found in tingo, it is likely the first double g took the sound of n; and in  $\alpha\gamma\gamma\epsilon\lambda\omicron\varsigma$ , angelus also. It is doubtless the Phœnician gimel, gamel, meaning camel, in whose long neck some resemblance was recognised.

H—a letter of distinction and not a pure symbol, written  and , also like the figure 8, as was also the double letter  $\phi$  in the Pelasgic monuments or character. Again it was inscribed EI, and the junction formed the letter H in the Athenian Manuscripts, B.C. 430. The Greeks are thought to have dropped the sound of the h in combination, as all foreigners do, athys sounding like atys, and athrax like atrax, th in Thebas was Tebas; and so written on medals T for  $\Theta$ , Tebe—the h or aspirate being sunk. Demosthenes was so emitted also. This letter is another of the Æolic digamma order, in fine, a guttural.



It was superseded, a mark being substituted to denote its absence thus after such words as *Ῥαμνος*, *Ῥήτωρ*. It had a very strong guttural sound, like the French and Italian *h*, a canine letter.

It is the same as the double letter *χ* when introduced into *mihi* and *nihil*, and it hardens the aspirate—*μ* got into semi, and *ξξ* into sex.

This guttural sound is still preserved by modern Italians, in Florence, at least, the word *casa*, house (whence is derived the French *chez*) is emitted *Hasa*, with a slight sound of *c* before it. Londoners are wont to prefix and sound *h* before vowels and omit it when there, by some woeful perversity, and in the days of Martial he complained of the same corruption in some of his metropolitan friends and acquaintances who were not *purists* in the Roman dialect. Quintilian, that *Magister elegantiarum*, adverts to this anomaly and sin. I have adverted to this letter under E.

K. Has but one sound, and is in the distinctive class of letters, not purely symbolical. It is a digamma, being a combination of *g* repeated, which arises from *g* being originally a perpendicular line, thus, *⊥*, as observed before, from which it took a curved shape and became angular, for K is an inverted *⊥*, Δ, and is so found in the Eugebian tables, and OI in Pelasgic. It is expressed in the letter *Ϟ*, the origin of Q from C O. Two gammas turned visage to visage. K H was used for X, and it supplied the place for gamma. There was no K in Latin so C was substituted, *καὶ* is only que, sounded by both nations kee. K preceding *i* might have a guttural effect like G. Its power is not even given by French, Italians, or Spaniards in reading Greek.

L. Is a symbolical letter and imports extent—a most significant liquid, and is used in a geminated form in Welsh as *Lloyd*—pronounced and written also *Floyd*. Plato styles it the sweetest of liquids and almost a vowel. It can be aspirated, and it is joined with mutes, but not before *p* and *v*. It changes into several letters and may be sub-

stituted for *d*. If consonants are bent into other symbols it is not surprising that the flexible *l* can scarcely be identified in its sundry metamorphoses. Liquids are called immutable, but what letter is so? The figure has assumed various phases in its form, the earliest of which, the Pelasgic, is thus, ✓, and √∧.

Dr. Wallis says, that the liquids *L* and *R* are anomalous, and he derives them from *d* and *n*. Some people can not sound these letters, but fall into *n* for *l*, as nobster for lobster: and *R* is the last letter that an infant learns, often using *L* in its stead. Hence the affinity between them, and their interchangeability.

*M*. This liquid implies might, and like its predecessor is symbolical. The variations in its form have been few, but eventually it was reversed thus  $\mu$ , according to the synoptical tables in the Murbacensian\* authorities, A.D. 800. It is emitted at the end of a word like die-*m*, and like the French word dompter—sounded donter nasally before a consonant. Before a vowel it was elided in poetry as optimu-est, though some have thought there was no elision, and that the *m* was carried on in the scansion. This letter is convertible into *n* occasionally, as ansanctus for amsanctus.

It is never found at the close of Greek words, but in lieu of it a *v*, which gives a sweet ending says Quintilian, who nevertheless styles it (Lib. XII. c. 10) a bellowing letter—"quasi mugiente literâ claudimus *m* quâ nullum græce verbum cadit."

*N*. Indicates production, and has been considerably diversified in its shape from an upright *N* to the reverse in *V*. The earliest form in the Pelasgic alphabet gives it these figures √H; and in the Cadmean age it resembled an *s* in Σ. Subsequently it continued its present shape *N*.

\* So styled in the *Pæcilographia græca*; a work on Greek contractions published at the instance of Porson, in 1807, from the *Palæographia græca* of Montfaucon in 1708.

There is an affinity between it and *m*. The Latins continually substituted *m* for the Greek *ν*, as *musam* for *μῦσαν*, *lignum* for *ξύλον*. Sometimes that general representative the digamma was interwoven as in *ὠδν*, *o-v-um*, an egg, eggery, aëry. It was changed for *m* in Greek, as *μη*, not, turned into *ne* in Latin, also into *r* as *μονῆ*, *mora*, and *κνίξω*, *crisso*. The letter *l* is also used for *n*. It is said that the Romans never had the sound of our *ing*, but if so, how did they pronounce *anxius*? It was added to words or interposed in words, and was styled *ν ἐφελευστικόν* or paragogic *ν*, a *subsidiary* letter, like *φι* at the end of a word, *Ξιηφι*. (Page 89.) The pronoun *ἐγω* was formerly written *engo*, *ἰωνγα* from *aham* in Sanscrit and Celtic. (Page 87.) The Greeks softened away the concurrence of consonants. Ex. : *ας*, *εις*, once ended in *ανς*, *ενς*, as found in the genitive *πας*, *παντος*, and was formerly *πανς*. The dative plural *πᾶσι* in Homer is found to be *παντεσσι* contracted to *παντσι*, and the participle *ων* was once *ονς*, as *διδως*, *διδοντος*, and in *ους*, the same, *τυπτων*, *τυπτουσα*, instead of *τυπτοντεσσα*, thus softening the inflexions of the feminine gender.

P. Is not a symbol, but used for distinction of sound, and is a cognate with *b*, *v*, *f*, and in common with many other letters is supplanted by the accommodating Æolic digamma, a sort of *talisman* among letters or symbols. In Coptic this letter is styled *bi*. Π H were used for *φι*, which was adopted from the Sanskrit. The form of the letter has varied from these shapes **ГГГS** until it reached Π, in which figure it remains conjointly with **ω**. We find its mutability in *πήγω*, written *figo*, and *πίθω*, *fido*. It declines into *q* in *ἵππος*, *equus*, and into *υ* in *levis* from *λεπίς*; *πη*, *κη*, *qua*; and it is dropped in *latus* from *πλατὺς*, and also in *uro* from *πυρῶ*, and by its interposition in *λαᾶς*, it forms *la-p-is*. So of *δαίς*, *dapis* is made. In sounding the word *obtenir* in French, the *b* is emitted *p*, *optenir*, as we have remarked under B. *φι* is exchanged for *p*, and out of

σπουδῇ comes studium. The Latins dispense with its services when this letter is followed by t, as pt. πτύσεις—for tussis, cum multis aliis. The labial aspirate φ was represented in the Etruscan alphabet like our figure of 8; and in the Alexandrine Manuscripts these forms appears φ ϕ ϝ Ϟ for ψ.

Q. As a symbolical significant, it implies individual or whole, and is a Roman letter, having the power of k, as quis, quæ, quid (καὶ ος) was thought to be sounded kis, kæ, kid, and καὶ is que, kee; though Mithridates junior derives quis from ke alius in Coptic, and *is*, added by contraction quîs. The Sanskrit ki or chi and the Italian chi, he thinks identical, and all deducible from *chi*, life or creature in Hebrew. This letter was used for c, pequunia, loquor, locantur, quando, cuando, and the recapitulation of the Ciceronian pun determines the pronunciation of this letter in the words *coque* and *quoque* to be exactly the same. Q is co, and if i be added we have the word coëo. In English it is sounded in *quantity*, *quality*, &c., always rhyming with jollity.

The intervention of the Æolic digamma is not wanting here again, *teste* Ainsworth; and Quintilian observes that the Greeks could not pronounce it, the sound being quite unknown to them; Quintus they wrote Κοῖνρος. In Book XII. c. 10, Quintilian says, "*duras et illa syllabas facit quæ ad jungendas demum subjectas sibi vocales est utilis, alias supervacua, ut equos ac et equum scribimus.*" The letter Q makes a harshness in syllables, though useful for joining the vowels which follow it, as equos and equum. In other respects it is superfluous. These two vowels also form a sound unknown to the Greeks, and therefore can not be represented by any of their characters.

R is symbolical, and denotes motion. *Er* in Islandic means *am*, and its figure is the same in both alphabets of the learned tongues. R generally formed by P, but the shapes *q* *a* are Pelasgic. It is styled the canine letter, Sonat hicc de nare caninâ, *Litera*—Persius, Sat. I. v. 108,

and for this reason it was softened into s as ara, asa, carmen, casmen—labor, labos, and sometimes is inserted *μύαξ*, murex: *νυδς*, murus. This is confirmed by Varro, B. vi.

It has been said that R was unknown to the Latins, who used s, as the hymn of Fratres arvaies, discovered A. D. 218, and supposed to be coeval with the foundation of Rome, seems to confirm.

Enos, Lases juvate is for lares juvate. The same substitute of s, for R seems to obtain in Indo-European tongues. The R is also substituted for s, which is a much older form than R, and in fact the Sanskrit S was mistaken for R. So S and R are interchangeable in Sanskrit, the letter R, often redundant is used or abstracted without altering the sense. The Chinese can not pronounce R, and we find many with us who cannot conquer that letter; the same defect was observed in Demosthenes, whose speech also was inarticulate, says Plutarch in his life.

Hæreo written hæso and sosorem for sororem. In Greek *ἱππος* was written *ἱππορ*. *πους*, *πορ*.

The liquids are commutable in both tongues, and in English also. Colonel is pronounced kurnel, a word corrupted from corona—*δωρον*, donum, *πληρης* plenus, *παυρος*, paucus, *ἀρνη*, agna, &c.

With the Hebrews it had a guttural sound, and a lisp with the Romans when they commuted it for S; went into puer puella, and n as æreus, æneus.

The oldest form of Rho resembles A, and hence arose mistakes.

Dryden observes that Virgil commencing the *Æneid* seems to sound a charge, and begins his glorious *Epopæa*, with the clangor of a trumpet.

“Arma virumque cano Trojæ qui primus ab oris”—scarce a word without an R, and the vowels for the greater part sonorous.

This letter was accompanied by a deep aspirate as in






Ραμνος, Ῥωμη—from which word some derive Rome, implying strength, but this derivation may be on a par with the whole early Roman story, which Lord Macaulay holds for mere myth the first 300 years. The original Roman records were all burnt by the Gauls under Brennus the Goth, about B. C. 390, and it is probable that Livy and other florid writers finding no genuine records presumed on tradition or fragmentary evidence, and yet patriotically wrote to please their countrymen; as Dr. Johnson remarked of Scotchmen, saying a Scotchman loves Scotland better than *truth*, he will always love it better than inquiry, and if falsehood flatters his vanity he will not be very diligent to detect it.

The Eugubian tables were thought to be engraven before Hesiod's æra, 1000 B. C. and among these early engravings are found the words, *erihont*, *erafont*, *eriront*, all which may be only the Æolic digamma or aspirate interposed, as in *αιῶν* æv-um, *ἐν* Hoδία inheo. There was a primitive orthography as well as a primitive diction, and Time, that common arbitrator, did for the ancients what it has done for us, make our orthography and pronunciation correspond. Men and language should be what they seem.

When R precedes certain symbols, it denotes increase of energy. Thus ε-ω, I go, ρεω, I flow. Ruo I rush, and if followed by its own symbol and used as a prefix, it denotes repetition.

The Eretrians received colonists from Elis, whence it comes that they use the letter R as well in the middle as at the end of words, a common practice among the Dorians, for which they were derided, as this example proves—Ῥαφ οὕ και τῷ γράμματι τῷ Ῥῷ πολλῶ χρησάμενοι οὐκ ἐπὶ τέλει μόνον τῶν ῥηματῶν, ἀλλὰ και ἐν μεσῷ, κέκωμωδηνται. Strabo, B. x. c. 10. "They received colonists from Elis, whence their frequent use of the letter R, not only at the end, but in the middle of words, which exposed them to the raillery of comic writers."

S. Symbolical, and in significative interpretation, it means existence. *Er* denotes an incipient motion, and *es* an incipient existence. In ancient symbolical diction a difference was made between motion and existence, but in writing, the z and s serves either office, as *ero* and *eso* indifferently.

The figure of S is nearly the same in both languages, that of the famous Scythian bow Σ taken from the Phœnician alphabet without variation. Its oldest Pelasgic form is  and its Cadmean . About the time of Alexander, the C prevails in MSS. as well as this form , the Doric *san* mentioned by Herodotus and Pindar. The Ionians called it sigma, and it is aspirated *t*.

Now S and T are interchangeable; *σσ* was converted into *tt*. Especially in Bœotia, as *συριττειν* for *συριζειν*. T was also employed for *εϋ*, as *τυ* for *εϋ*.

The Lacedæmonians pronounced two dental aspirates Θ and Σ alike, but they were not confounded in orthography or expressed by one sign.

C was substituted for Σ, or in reality was the original S, as ΔΕΜΟΣΘΕΝΕC, in fact it is common on engravings and manuscripts; for the attributes of this letter, see page 78.

S is styled a servile letter and is substituted for sundry consonants in conjugating verbs, and it was elided by the Greeks, hence, confusion was caused in the tenses of verbs.

Plato styled it a *breathing* letter, but the Greek spirit or aspirates were changed into S, as *εἰμι* sum—ὄπιος, succus, ἄλς, sal, ἑξ sex.

The Romans melted it away to avoid sibilation as *audi'ne*, *credi'ne*.

“Nos sumu' Romani qui fuvimus ante Rudini.”

The S is often dropped in the Sanskrit substantive—verb *to be*, *asmi*, *asi*, *asti*—which is only sum-es-est, and so with the rest of the conjugations. (Page 25.)

The poets elided it, as *m* was elided—*pugnantibu' ventis plenu' fidei*, and in prose, Cicero has not denied himself this liberty.

S was prefixed to some words as *slites*, *slocus*, to impart strength, but it was certainly divested of euphony. In the time of Tully the geminated *s* came into vogue to demonstrate that *s* was sharp, and never pronounced like *z* as *caussa*, *causa*, *cassus* for *casus*.

Quintilian B. V. i. 17. avers that both Cicero and Virgil doubled the *s*, and we double ours in some words, but in the mouth of correct speakers it is rather softened into single *s*, as *asociate* for *associate*; and in the same may be observed and followed in double *ff*, where only one single *f* should be heard offensively, as *e-face* and not *efface*, which Dr. Walker critically remarks is so agreeable to a chaste ear and speaker, and is a *distinguishing* mark of elegant pronunciation.

The Saxons omitted *s* when two came together, as “*Ther is grete melodee of Aungele Song.*”—Prikke of Conscience. Lambeth MSS.

S has a hissing sound, so the Spartans preferred the letter R to it, and a famous line of Euripides,

“*Εσωσα σ' ὥς ἴσασιν Ἑλληνῶν ὅσοι,*” is a specimen of Greek alliteration, (of which I have remarked in the Figures of Speech) which came under the animadversion of the critics, while Pindar over appreciating his barren achievement is reported to have written more than one Ode without the service of *s*, a task apparently impossible, except in a magician or fiction-dealing bard, and like Sealiger who estimated two favourite Odes at the value of a kingdom.

T. This letter is similar in Greek and Latin. It is the Coptic *Dau*, with the power of D, and it is the last letter in the Hebrew alphabet, and means *bound*. It varied with *d* as, *βάρω* vado, *κατῶ* eado; and again *d* is turned into *t*, as *ενδον*, intus. *Τερετρον*, terebra an awl; b

comes also into t, as *ξησσω* tussio, *ξοσκημα* bestia. Tε reversed is et, and sometimes it is converted into σ as *ναυρία*, nausea, with the same hissing sound as in patient.

T was put also for s, as *φατι* for *φασι*, *βατι* for *βας*, *ἐπερον* for *ἐπεσον*. It was always sounded as t pure, and never like our s or c, as moderns pronounce Latin. J. Lipsius admits it retained its natural sound, and should never lose its natural power before vowels.

Θ is supposed to be a primitive letter, and a symbol representing the solar luminary, and was emitted *theta*, and not *teta*, as Aristophanes shews. Tha is a circle like the sun by a strain *θα* with the article *ὁς*. The relative and article also, as *θαος*, *θεος*, God *the*. (Page 81.)

In early times we know not what schemes of intelligence abounded, and as in our times, Roscommon and Swift, formed a plan of a society for refining our language, and fixing its standard, so did the Italians in their *De la Crusca* Association, and they succeeded wonderfully; but ours failed, because unanimity is impossible in law, language or religion (under present circumstances), and a certain amount of respect is wanting where law can not be enforced, or means of preservation established.

Those who admire Lucian, and taste a joke, may see how T was treated in a mock action of ejection by S, the letter T being brought before the tribunal of vowels, and was made to hang on his own gibbet for intruding on the rights of S, but being non-suited by the prevailing power of the Athenian eloquence, meditated revenge, and made reprisals by the help of a barbarous nation, who, though they left T in possession, gave her power away to S, in more instances, both in her own and the conquered Roman dominions, than she could pretend her neighbour had invaded her right; viz.—that wherever T came before the third vowel, another vowel following, S under very few restrictions should take her power; and the grammarians who ought to have opposed this usurpation confirmed it.

In some cases with us *t* is omitted as in *them*. Prey sing hem—for *them*.

There has not been so much variation in this letter since writing or engraving were adopted, the elder forms of which were  $\dagger + \Upsilon$  in Pelasgic monuments, subsequent to which epoch it has ever borne an upright posture.

This letter was called *nigrum theta*, because the first in the fatal word *θάνατος* death, which was inscribed on the condemnatory tables. In the amphitheatres the depressing of the thumb was a signal for saving the gladiatorial combatant, but if he were to die, *pollicem vertebant*, they turned up their thumbs. Shows of gladiators were prohibited by Constantine the Great, but this inhuman butchery was not entirely suppressed till the reign of Honorius, A. D. 404, these exhibitions having lasted some 670 years.

V. Here the Æolic digamma shines in all efficacy and pretensions, and to appreciate its manifold applications a scholar should read Payne Knight on this letter, a sort of literal *menstruum*, which solves all difficulties, and like gold, “solders close impossibilities, and makes them kiss.”

It is no letter of its own inherent right, but it is used variously for distinction of sound.

In Mithridates Minor there is a *pendant* to Mr. Knight’s dissertation on this letter, which is a very *charm* among vocables, and so various, that it seems to be not one, but all the letters epitome. Known as digamma, or double gamma, and such an affection and predilection had Mr. Knight for it, that he thought the venerable Homer imperfect, until his digamma edition was published; yet this novelty has not prevailed over much, for those who try to read Greek, with the antique adjunct, find themselves rather embarrassed by its presence, though it may be very proper in these days of advancement or experiment, that such an edition should appear.

Its power lies in b, f, p. Before the depressive conso-



nants ἐνδῶ became efdo, sounded like f when preceding the acute consonants as ἄντρος, aftros, ἐνχαρίς, efcharis.

It had the power of w as in wall, vallum—wend, venio—way, via—weigh, veho.

The Saxons substituted f for v also. Before *ua* it took the power of *wa*, as in *lingua* for strength, and v was dissolved for melody into u as *siluæ* for *silva*; ὕλη eolice φυλή—*silva*, wood or substance of any kind, like *roba* in Italian, thing.

It had the power of *y* in *sulla*, and it was exchanged for *i* in *optumus*, *maxumus*; it was sunk in *imperii*, *audii*, and *fui* for *fuivi*. In fact, it was a perfect talisman, bearing a magical character and attributes, *sui generis*.

The digamma is said also to be used in Sanskrit which has the power of V in all the Shemitic alphabets, and is no other than the Phœnician Vau, the parent of φι and f. Mr. Knight writes of ρεῶ to flow as *refo*, and in Sanskrit the root is *Riva*, flow. Perhaps R here denotes fluidity, and is symbolical of motion. The aspirated and unaspirated forms of words are found in Sanskrit, and would seem to assume distinct roots—the h aspirate is a *positive* digamma—as *aya*—and *aha* to go—*Raya* and *raha* to go, as explained by Welsford.

The Roman tongue is chiefly Æolic, the oldest Greek form, hence the cherished digamma a Phœnician adoption, **Ξ** the vau. H perpetually stands on inscriptions for aspirate only, and is occasionally inserted in the middle of words for that purpose as in ἐν. H. οδία (p. 219)—and H is found on the Sigeian monument, which is older than Palamedes, where it stands for an aspirate only. So I repeat my remark that there was a *primeval* orthography as well as *primitive* diction. H V F were all used as aspirates by the two learned nations, and were undoubtedly digammas; Ηστια, *vesta*, where in Herodotus we find the word written ironically *istie*, ἰστη. It means *vesta* or *fire*, and Ovid felt that to be its meaning, and says it can only mean *that*.

Fasti. B. 6. v. This is another proof of the fire worshiping tendency throughout all antiquity. See Chapter on Eastern tongues and times.

“Effigiem nullam Vesta, nec *ignis* habent”—speaking of the statues erected to Vesta or Fire. Lanzi reads Vitellia for Italia, and as *vitulus* means calf in Latin, this is conjectured to be the origin of Italia, but if no better derivation is produced, we may remain in our ignorance, or in timidity, which is the instinct of ignorance. Various parts of Italy went by various names until finally it was comprised under one generic term.

The Digamma, as Dionysius insinuates, seems to have been prefixed to every word beginning with a vowel, sometimes as H, sometimes as  $\psi$  and  $\phi$  either for euphony, force or scansion, and participated the attributes of vowel, guttural, aspirate or consonant, and no doubt all the oriental tongues used it in the same way, though Quintilian observes that the Greeks could not even pronounce the Roman f. Perhaps there has been more dissertation on this *mysterious* letter than all the rest of the alphabet, but they have never changed the *current* pronunciation of the Greek tongue, which is of no remote date in England, for even Oxford University, temp. Henry VIII. actually resisted its introduction, and the Band was styled Trojans, as Sir Thomas More wrote in 1519, when Erasmus attempted to revive the study of a language truly like themselves, and conformable to their transcendent and universal genius, made, as Hermes observes, from its propriety and universality for all that is great, and all that is beautiful in every subject and under every form of composition.

What is called Æolic digamma was doubtless used by that people, but it was also inherent in all Eastern tongues, and became wholly indispensable in Greek wherever spoken, whether it preceded a vowel or was inserted in the middle, as in the word *Ουέλια*. In the 20th chapter

of Dionysius, Liber I., he says they always made a digamma to precede a vowel like a gamma formed by two oblique lines joined to an upright line, Τοῦτο δὲν ὥσπερ γάμμα διτταῖς ἐπὶ μίαν ὀρθὴν ἐπιζυγνύμενον ταῖς πλαγαῖς ὥς μελένη καὶ φαναξ καὶ φοικὸς καὶ φανηρ καὶ πολλὰ τοιαῦτα. In fact the number of digammated words was very considerable.

I have comprised the letter Y under U, which is virtually the same letter—there is no word in Latin commencing with it. Pythagoras, the originator of the doctrine known as Metemphysicosis, or transmigration of souls, who settled in Magna Græcia, and there founded his peculiar sect, said the letter Y by its figure represented the two roads of virtue and vice, the narrow and the broad way, and to this does Persius allude in this third Satire.

“Surgentem dextro monstravit limite callem.”

X is a double consonant of the second order of mutes, κ. γ. χ. The Greeks wrote λεγσω for λεξω, but the sound was identical. Δεκσαι for δεξαι and οκσολυ for oxolu, and jeracks for ieracks æolice: χ is γ, σ, and κ, σ. Σεργσω is future of ζενγῶ composed of γ and σ, and not κ and σ. The Latins wrote apees for apex, and it was used for σ in πιστρεις, pistrix, a whale or sea monster. ἄιας, ajax, &c. The old Pelasgian χ was formed thus ✕, and thus on the Sigeon monument †. The old Pelasgian Ψ was like a digamma V and the Alexandrine MSS. fashion it †Ψ—the letter Π Pelasgic was 7 and later Γ and Ϛ—yet the forms of the Greek letters from the early Pelasgic B.C. 1400 to the MSS. of A.D. 1400, do not vary considerably, and mostly are identical. The modern Greeks gutturalise this double letter, and the ancient Greeks probably did so, as there is an irrepressible tendency to guttural emissions in all Eastern tongues and dialects. χ was substituted for S to avoid sibilation, which letter is called the serpent's letter, and the chief of the

consonants. Ben Jonson says it is the most easy and gentle letter, and softly hisseth against the teeth in the *prolation* or utterance.

Z. This letter is one for distinction of sounds, and was wont to be written after this guise I, the perpendicularity of which was afterwards obliquated. It is a compound of S and D—the word Ζευς is found on medals to be engraven Σδευς. The same in Δακυνθος and Δελεια for Ζαλυνθος and Δελεα—Δις, Δια, Divus. It had the soft sound of our g, in ginger, zinziber—and φύζω was written for φύγω. Its sound was considered soft and sweet, and the Romans are said never to have attained these properties. Our words want those sweet Greek letters Υ and Ζ, than which no other are sweeter in respiration and which give a charm to our words as often as we use them. The Greeks changed z into s as occasion required, and the Latins put ss for it in pātrisso from πατρειζω and of ζυγος jugum was fashioned, so that z declined into y, as far as pronunciation went. The Spaniards sound z like *th* lispingly, which enables them to conquer the difficulties of our *th*, sounded mostly *de* by foreigners, to effect which the tongue should be interposed between the teeth. The Portuguese sound *de* like *the*, as Vasco *the* Gama—for *de*.

Z is said to have been invented by Palamedes, or at least the sound of it, for other nations had the sound in zita. Before the invention of the six double consonants Z, O, Φ, X, Ξ, Ψ, the Ionians expressed their power in sd, th, gh, kh, ks, gs. Hence we find the old Greek and Roman letters identical, come whence they might, and where they did adopt them the language improved, and with it literature *pari passu*, so that they attained an eminence only equalled since by Great Britain. The Romans followed in the wake, knowing better how to copy than *invent*, for invention is true genius, the utmost sketch of human study, learning and industry which masters every

thing beside, can never attain to genius. The Romans reached the sovereignty of arms, and Rome was the empire of the world, and the nurse of heroes, but how evanescent, compared to Greek literature, in whose greatness real sovereignty presides, demonstrating how superior mind and spirit are to all sublunary attainments, which in comparison are of the earth, earthy.

Thus have I given a brief but inadequate account of the letters, partly to shew their power, their figures, their tendencies, either as significative symbols, or used for distinction of sounds, partly to shew how variable and interchangeable they were within themselves, and to point out the direct dependence of the Roman and the Greek alphabets, chiefly derived from the Hebrew, or rather the Indo-European stock, as may be more clearly shewn by comparing the synoptical tables of all the languages in their alphabetical forms. On symbols I could have dilated further, but this tractate, which I designed to be something more than an essay, and which I felt to be something less than a treatise, as broad and general as the *casing* subject itself, was compiled rather to collect symbols of speech and to touch currently on their properties, than to pretend to penetrate and explain all their powers or uses, on which so many abler productions have been penned, like that capacious work styled an Analytical Essay on the Greek alphabet by Richard Payne Knight.

We may hence conclude that the grammars of the two learned dialects are very like, if not quite identical in structure, participating also analogy and sound. The Greek tongue had its unfashioned and crude state, and is like our own tongue a very compound of Sanskrit, Phœnician, Egyptian, and Keltic, in which all these lingual elements are at least blended.

Time, taste, and grim necessity, and "destiny unshunnable like death," crystalized it into that divine speech



which Homer, and writers subsequent to the era of Eustathius, used.

Between it and Latin the grammar and etymology are closely affined and kin, for the superstructure of the Roman is proved to be a refined Celtic, its peculiar embellishments being borrowed from the parent dialect. Hermes justly observes, that in the short space of little more than a century the Greeks became such statesmen, warriors, orators, historians, physicians, critics, painters, sculptors, architects, and last of all philosophers, that one can hardly help considering *that golden period*, as a providential event in honour of human nature, to shew to what perfection the species might ascend. Let me add if these things were done under Paganism, and in days of darkness, what may not be expected under the power and light of the Christian dispensation, art, policy, faith, worship abounding, and mankind indisputably gravitating towards that *perfectibility* of which it is rationally susceptible in religion and government; and as the monarchical system has been perfected in us, why may not an American say the republican form shall be ultimately perfected, and may direct his own affairs by election and not by any hereditary arrangement, which implies weakness, and is defective in that liberty which is the gift of God and nature; and maintain that although an hereditary monarchy may be a good institution, it is by no means better or more sacred than other good political institutions, for government is but a national association acting on the principles of society.

## ON LETTERS REPRESENTING NUMERALS.

As letters have subserved the purposes of numerals I here shew how they are applied.

Having possessed the benefit of Arabic numerals in modern times, it appears surprising that the ingenuity of no European nation rose to the discovery of a more compendious method of calculation than that supplied by substituting letters for figures. Although printing is ingenious, it is nothing compared with the invention of letters. The invention of the art of printing seems to have been on the *eve* of discovery, if we observe the letters impressed on some loaves of bread disinterred from Pompeii or Herculaneum, and which are still to be seen in the Museum at Naples. Yet this almost obvious means of transferring letters to types, and fixing them on any substance capable of receiving impression did escape their observation, and it was left for the fifteenth century to develop this universal advantage of printing, which has been termed intellect embalmed in type, *ars omnium conservatrix*, and brain preserved in ink. Now printing was not so essential to social happiness, and to that central idea of life, which is interest and ease, as the discovery of something simple, whereby the ever-recurring affairs of life might be accurately conducted. There must have been great difficulty in making computations of any magnitude through the medium of letters, and its inaccuracy is recognized and felt when in authors anterior to this discovery we read of numbers slain in battles, or indeed any where in which multitudes are represented by literal symbols. A new edifice was to be raised, and time is man's architect, and to it we are indebted for supplying a necessity. The complex and operose process of counting by letters, and the cumbersome alphabet was followed by the graceful Arabic numeral, which is said to have been

introduced through Spain to the rest of Europe, when the Moors possessed part of that peninsula, about the 11th century, and to have been in use time out of mind in India, but it is not improbable that an alphabetical notation preceded numerals, the simple and most perfect of inventions. But it does not occur in England until a century later, and its adoption is owing to one John of Halifax, whose classic appellative was *Sacro Bosco*. Calculation is deemed to be verity itself, and can not err,—but many a *liber Veritatis* may prove only to be a book of folly. For facility various expedients have been adopted to perform arithmetical operations. The calculus or pebble was one;  $\psi\eta\phi\omicron\varsigma$ , hence we get the name Calculation, ancients and moderns have used a board for like purposes, styled by them  $\acute{\alpha}\beta\alpha\xi$ . This table was divided from the right to the left hand by vertical columns, in which calculi were placed to denote decimals, and which were subsequently supplanted by tali or dice, and took the name of bench or bank. *Seaccarium* is a chess-board, and is chequered with lines, hence our term exchequer. It is curious to analyse the letters which were made to represent numbers.  $\text{CIC}$  and  $\text{CIC}$ , or M, represents 1000.  $\text{CIC}$  which is a sort of M reversed when mutilated, comes into  $\text{C}$ , or D, which is dimidium, or half of mille, and so stands for 500. The word miles, a soldier, is no other than mille, being one of a band of that number; as a Centurion was Captain of 100 men. C is the circle  $\bigcirc$  for 100, and L is half of the circle  $\bigcirc$ , and exhibits the number 50.

Letters are used in algebra, and if we find them introduced before algebra commences it shews that letters and numbers belong to the *same* language; the premature introduction of letters will then excite curiosity and stimulate inquiry. Geometers proved that circles are in duplicate ratio of each other, that is they are to each as the squares of their diameters. Dr. Johnson says that a cypher is an

arithmetical mark which standing by itself signifies *nothing*, but in apposition increases the value of the other figures—now the cypher *is* a character, in value 10. The ancients found it impossible to transact business and keep records of property by units, so a series of characters was therefore invented comprehending all antecedent characters. This was an improvement, but inadequate to the purposes of science and the concerns of increasing commerce, the abbreviation of powers was therefore limited to 10, and all the subordinate characters were considered as parts, and used as *indices* to the circle or whole—which circle was placed over the second figure, as are now placed £. s. d.—*e. g.* 6° 7—six circles and seven. Hence arithmetic, in which when you multiply fractions you divide, and when you divide fractions you multiply, or in other words, multiplication is as to the result a real division, division a real multiplication. Enunciation and decomposition are confounded by arithmeticians, for when they enunciate 37·5 they say thirty-seven integers five-tenths—but this in truth is a decomposition. If they mean to enunciate they ought to say three hundred seventy-five tenths. The origin and invention of arithmetic, says Chambers, in his Cyclopædia, are unknown. How came we then by the term *digit*?—our fingers taught us this, hence the fingers doubled gave us the decad—and the decimal calculation, consonant with nature, theory and practice, is the only *true* system, to which it behooves all nations to adhere. Figures might have been discovered as early as letters, and they were much more indispensable. There is an affinity between characters and letters, as A means *one*. Letters, however, had priority, and they were employed for numerals until something more or better—something more compendious was invented. ✓ I am not certain, but I believe all nations have used characters for numerals, although simple strokes would seem to precede any thing more complex.

## ANOMALIES.

Perhaps I may be allowed to recapitulate here some lingual peculiarities to which I have adverted in the body of the work, without overlaying the intention I had in giving it to the world, which I had not done, had I not thought there was room for such a tractate, which would comprise the *disjecta membra* and phenomena of language.

My opinion has been expressed under “*the chapter on the Article*,” that, the article  $\delta\varsigma, \eta, \theta$ , was used before nouns to mark the *gender* only, and this before inflection was adopted. This may be a speculation, and thus I submit it to the learned and ingenuous public to disprove or confirm. (Page 6.)

‘ $\epsilon\iota\varsigma, \mu\iota\alpha, \acute{\epsilon}\nu$  is not an article, but a numeral, and corresponds with our *one*, which is an adjective of number. Unus is employed in the same sense, and is proved by the phrase, *vidi unam adolescentulam*. I saw *a* young woman. *Meâ unius operâ*, by my *own* labour.

The Greek article when employed became an expletive, for the real article surely is at the termination of the noun in  $\lambda\omicron\gamma-\omicron\varsigma$ , and in every word in Greek or Latin ending in *as, es, is, os, us, um*. It is only the Sanskrit mode of articular termination, as *Baan-oh—arrow the*, a language proved by modern indagators to be analogous to the learned languages, so that Van Kennedy in his researches avers that the Sanskrit roots in English are some 300 or 400; that there are 4 Sanskrit root-verbs found in the composition of 500 or 600 English words, and that we can hardly utter a sentence without a Sanskrit root. That the Latin tongue is reduced to some 800 words from which the whole language has been built up, half of which may be traced to the Greek, and the rest to the Sanskrit, Phœnician, and



Hebrew. There are also 208 Sanskrit roots in Greek which are not in Latin, 188 in Latin and not in Greek. And out of 900 Sanskrit words in Greek, Latin, and Teutonic, there are 265 Persian, 83 Zend, 251 English; and he allots 339 to the Greek, 319 to the Latin, 162 to the German, leaving 80 for the remaining Teutonic tongues.

The Latin being a more elliptic tongue than Greek did not require the article as a prefix, hence Dominus is not a pure substantive, but a concrete, because it coalesces with the article *ος* which gives its meaning, and the same *ος* is the relative pronoun, as *αὐτος ἐστιν ὃν λεγεις ἄνθρωπον*. Hic vir est quem dicis. Here is an affinity between the two learned languages equivalent to the Attic where *ὃν* is governed by *λεγεις*. (Pages 7, 81.)

Respecting cases the Greek absolute is the genitive, and the Latin absolute is the ablative, called absolute because the preposition was omitted. (Page 133.) All cases may be put absolutely. There are but *two* cases in reality, the dative and ablative are the same and the nominative is no case, as the peripatetics held, and likened the noun in this its primary and original form to a perpendicular line—hence the *πτῶσεις*, or casus, or fallings. The oblique cases termed *πλάγαι πτῶσεις*, sidelong fallings.

Respecting verbs the chapters on them may suffice, though I recapitulate here that in verbs the analogy is the same, the difference being in the variety of tenses—and that tense does not mean time, but is the contraction of a phrase, containing subject, copula, and predicate.

In the phrase “*Αἰὲν ἀριστεύειν, καὶ ὑπέρροχον ἔμμεναι ἀλλῶν*,” which is a proud motto to write on books, or to have ever before one in a social, intellectual, or religious view, viz. : always to fight like Ares, or Mars, and be superior to others; here grammarians say, that *χοῆ* is understood, but that is erroneous, it stands on its own basis, and it is

primitive diction and found in all the elder writers of antiquity.

I have observed that there is and can be but *one* part of speech, the *noun*, and that *to be*, *ESSE*, is the verbal noun, one mood the infinitive, which is a noun, and is used in all languages as a substantive, as *le boire* in French, *far niente* in Italian, *das schlafen* in German; and that there is an affinity between the infinitive moods and the aorists, deriving from words indicating, *infinitive*, ἀοριστος, ἀορος. Now the εἶν of the infinitive is only εἶναι which derives from εἶμι, εἶω, ᾤ, to go. And the *re* in Latin infinitives I think to be *re* in reality, as *ire*, *go* in reality; Sic et tu facere, *go* and *do* likewise. All aboriginal languages were undeclined, and no root has more than three letters. (Page 12.)

There are instances in the learned languages of the infinitive mood being substituted for many tenses. Moods are only manners of being, and tenses abbreviations of sentences, Ἦλυθες ἐκ πολέμου ὡς ὄφελες αὐτοῦ ὄλεσθαι. Thou hast returned from battle, would thou hadst perished there. (Page 11.)

The primitive verb *sum*, written *esum* derives from εἶω, ᾤ. *Sumus* is ἐσμεν, and *m* means multitude—asmi *sum*, and *nt* means number. The Latin *fore* is derived from φῶω, *gignor*—huy they—and *huynt* is they in Welsh, while in Sanskrit *anti* is they, whence *ant*, *ent*, *unt*.

The pronoun *ego* is from εἶω or the latter from it, for all the persons of the verb substantive in Shemitic languages are both pronouns and verbs, and signify *Being*. (Page 88.)

In Bœotia, one of the oldest of the Grecian divisions, *ego* was expressed by *Io*, hence κα-ιο I burn, *Uro*, and so with all the Greek verbs deriving from Sanskrit, which illustrates Greek etymology—for *asmi*, *sum* is the basis of the Indo-European tongues, found in the Persian *hastam*, *shum*, Greek ἐσμι, Slavonic *jesmi*, Lithuanian *esmi*, Mæso-

gothic *im*, and the verb substantive in all these is obvious, the further we advance the more the identity comes out in bold relief, for *as* notes incipient existence; *ἔω* is written Ionic for *ῶ*, and all the same as *ἔμυ*, which is Æolic Greek, that being the most ancient form.

This auxiliary verb is like the Æolic digamma, (of an unusually long range,) recognised in *ἔμυ* eo, and *ἔμυ* mitto, *ἔμυ* cupio, *ἔμυ* sedeo, &c.—*ἐμί* indicating sum, which is demonstrated in the Port Royal Greek Grammar, a work where the substratum of language is illustrated by copious citations.

The Greeks in their struggles with language and distinct words felt the want of etymology as an adjunct indispensable to correct ideas on the subject, and yet it is surprising how little account they took of such subsidiary aids.

Homer in his *Iliad*, Z. v. 168, only once mentions or hints aught about writing—for in no other part does a written missive appear (if this citation be even one) to be sent by any one of the champions of Greece or Troy. It seems as if all antiquity concurred in making no mention of this wonderful art, for though printing is ingenious it is nothing compared with the invention of letters. (Page 230.)

Nothing in the Sanskrit hymns, or in all Sanskrit literature gives allusion or remote intimation relative to writing, or even writing materials. The Greeks must have used papyrus as they were in constant intercourse commercially with Egypt, of whom they were indeed a colony, while all other permanent and frequent means of writing, as on leather, hides or felts, or tablets of bronze were too expensive and too cumbersome.

The *Cratylus* of Plato, which is a dialogue on the rectitude of *names*, evinces how little the then philosophers knew of philology, and the futile suggestions of the author

on verbal derivations would seem to deduct from his generally acknowledged intellectual supremacy. Some say his wish was only to investigate names philosophically, but as for etymology, *that* he despised, facetiously ridiculing Heraclitus, of whom Cratylus was a follower, who considered all things as perpetually flowing, without admitting any period of repose in continual generation. This essay of the author Plato is however a very noble performance, the scope of which is to exhibit in things the prolific energy of souls, and the assimilative power, which essentially receiving, they evince through the rectitude of names, as Taylor, his translator, teaches.

Still it must be admitted that knowing no foreign, or barbarous tongue, he could not ascend to the fount of language, neither had he, nor Aristotle, any idea how completely factitious was their own elaborated speech, once as simple and barbarous as the Scythian. It passed through its phases, neither did the Attic dialect come into vogue and ascendance anterior to B.C. 400, and was considered then the common Hellenic dialect, and the standard of purity, though it is really corrupt, if corruption is measured by its divergence from primitive roots and diction. Mr. Knight observes, that besides the changes, inflections, and orthography, the articles, particles, and prepositions have been frequently omitted, transferred, and inserted to the detriment of metre and critical nicety of expression, although the sense was rarely altered.

Not only Plato, but Xenophon, Arrian, and Marcus Antoninus felt and admitted how useful to ethic science and knowledge in general would be a grammatical disquisition on the etymology and meaning of words. Nothing has produced greater confusion than that fatal turn in the Greeks of reducing every unknown term to some word with which they were better acquainted; they formed

every thing from their *own* idiom, and full of illusions, they made every nation speak the language of Greece, ignoring the fact that their language, mythology, and rites were chiefly borrowed from Egypt.

Although I have adduced instances many, of lingual anomalies within the scope of former pages, I thought I might separately interweave here some proofs which have not appeared, as an appendix to the Chapter on Language and the power of literal symbols, to illustrate speech, the principal object of this tractate, and I would fain hope that the space assigned to these citations may not be deemed irrelevant or misplaced, at the risk even of some reiteration.

Nomenclature of Science constitutes the terms of any particular art, and may be almost called the art itself, to be well acquainted with which advances the student rapidly in his pursuits; as in Geometry, definitions, postulates, axioms; in Logic, subject, predicate, copula, moods, syllogisms, definition or description, division, notation or etymology, conjugation, genus, species, similitude, dissimilitude, contrary, opposite, comparison, cause, effects, adjunct, antecedent, consequent; in Oratory, exordium, narration, confirmation, proposition, confutation, peroration. Under Parallelism, correlation, antithesis, gradation, simile, ellipsis, repetition, alliteration, accommodation, rhyme. In Sciences, theology, ontology, or metaphysics, physics, ethics, internal or liberal arts, grammar, arithmetic, geometry, astronomy, rhetoric, logic, magic, mechanism.

Syntax is divisible into concord and grammar. Inflection is a creature of institution, and was invented for variety of sound and a more concise form of expression.

Every grammatical accident may be converted into another and the sense preserved, number for number, case for case, gender for gender, as *miser animi*, *o*, *um*, are all



equivalent, in fact, analytically considered, the transpositions of language are incredible, the mode of expression depending on the will.

Almost every number, case, degree, tense and mood, each is used for the other in prose or verse, plural for singular, dual for plural, and vice versà, substantive for adjective, and all cases for each other, relative for reciprocal and inversely, passive for active and inversely, indicative for optative mood, infinitive mood used substantively and for all tenses, while aorists as the name implies, are used in every tense and in present, past and future time. Genders are commutable, antecedent and relative in some cases by attraction.

The figure by which most of this transformation takes place is styled enallage, as common in speech as hyperbole, and all these varieties are found in the best authors, confirming the Horatian canons—*Usus, quem, penes, &c.* Technicality has no influence as to the sense of the author, while composition is universal and not particular.

Grecisms are so common in Latin that without the Greek, Latin could not be explicated: "*Græci quibus est nihil negatum,*" and the anomalies of this tongue have been adopted by the Latins. (Page 32.)

*Cæsar dicitur venturus for venturum esse* in the accusative case. *Cupio esse elemens*; and the figure syllepsis is very usual in Latin by which words in a sentence differ in gender, number or tense, as *Verbum qui est filius Dei*, where the meaning is discerned by the sense and not the grammar. *Desine querelorum, vacuus iræ for ab irâ. Dives equum, pictai vestis, &c.* Thus the genitive in Greek is a constant equivalent to the ablative in Latin. *Major omnium for ex omnibus. Cupio videre doctus for videri doctum, dixit daturus for daturum. Licet vobis esse beatis for vos esse beatos. Tibi expedit esse bono for bonum. Hoc et mihi esse docto for doctum.*

The Latins affected the Greek construction in preference to their own, at least, we find it so in Horace, and all the writers of the Augustan age.

Egeo librorum quorum habeo, a Grecism shewing analogy. The Greeks and Latins cannot omit the relative, but the English can : *χρῶμαι* *ἑξιλοῖς* *ὅς* *ἔχω*, where the relative is attracted by the substantive.

Dignus aliquid amoris, for amari ; verbs are neither active nor passive, they are in a state of rest, and what is meant by the active and passive voice is a mere grammatical fiction, importing no more than the natural and inverted form of the subject and object, introduced for variety, and this remark extends from the primeval language of man to every dialect spoken. (Page 59.)

Sanctus olia id genus alia, for ejus generis alia. Est locus in carcere *quod* Tullianum appellatur, where *quod* agrees with Tullianum and not with locus, the subsequent instead of the antecedent. Parum habet consul creatus esse, for se creatum esse. Multi putantur venturi esse, for se esse venturos. Apponendum est olentium herbarum, for olentes herbas. Olet unguenta. Lassus maris, plenus curarum, dives agri, all Grecisms.

Quo leto censes me ut peream potissimum, for ego. Qui pote, how can that be? Quâ pote lucet, by which power it shines, is the motto of Smÿth of Essex. Potis and pote are of all genders answering to *δύνατον* in Greek.

An accusative is put for the nominative in, Illum ut vivat, for ille. Patrem vellem viveret tibi, for pater. Non te latet, for tibi. Res cibi equivalent to cibus, res laboris voluptatum ; dominetur piscium maris, let them rule over the fishes of the sea. Regnavit populorum, he lorded it over the nations, in Horace. Tempus desistere pugnæ, for desistendi à pugnâ. Captæ prohibere nequiret. Cum Pænos aquilæ for aquilâ. Justitiæ ne prius mirer bellive

laborum Virgil. Utor hanc rem. Mea utantur sine, for meis. Nunc dierum. Sat temporis, instar montis; where the substantive has a genitive after it: it is to be considered a substantive by analogy.

Partem virorum ceciderunt. Partem vescuntur lacte et melle, in Cæsar, where the accusative is used for the nominative. Again the genitive is substituted for the ablative, viz., nullius fidei.

The Latins borrowed the genitive and dative from the Greeks, having only two cases, accusative and ablative. There are but two cases in reality, the dative and ablative being the same, and the nominative is no case; it is the substantive uninflected, and may be used without a verb, as, the Lord he is God. The prophets, where are they? Case means accidents, and accident proceeds from necessity, (see Case, p. 132). Analogy was not consulted when authors made the plural noun and the singular verb terminate alike, but custom has determined otherwise because the concurrence of ss is unpleasant, as horses runs, and by this it is more agreeable to the auricular organ.

Suo sibi gladio hunc jugulo where sibi is the Grecism. Implentur veteris Bacchi, where there is a genitive for an ablative. Eo vœnui, I am going to market, for ad vœnum. Major, maximus omnium, for omnibus. An adjective which is put with two substantives should agree with the principal, but this is not so always.

Πάντα ὑποτάσσεται Θεῷ every thing is subservient to the Deity. The plural in Greek expresses a universal distributive.

Nouns neuter, masculine and feminine, when they express an individual unity are accompanied by the verb in the singular to denote that unity.

Amantium iræ amoris redintegratio est. Where est is singular after the plural iræ, for the renewal of love can

not be said to be the quarrel of lovers, therefore *redintegratio* must be the predicate. *Pectus quoque robora fiunt*, plural verb to a singular noun, *multitudo gaudent*, *omnis terra venerunt in Ægyptum*. "*Pars gladios stringunt manibus, par missile ferrum, Corripuit ;*" *Pars cæci*, where Virgil has disregarded an important rule of Syntax to express himself naturally and elegantly. To appreciate the metamorphosis of letters, words, tenses, and dialects, in Greek also, the essay on the Greek alphabet of Payne Knight should be consulted.

The Greek word Anagram is one, by the transposition of which another word can be formed, a conceit, called also a divination by letters, of which Greeks and Latins were cognisant, and its invention was referred to Lycophron, and perhaps he deserves the merit who has written the darkest poem in literature, *Cassandra* ; yet, darkness is among the sources of the sublime.

The extension of the principle seems to be applicable to phrases or verses which backwards and forwards are still the same. To find a word like *Anna* is not so difficult, but to exercise ingenuity in framing *entire lines* which read the same both ways is a *curiosa felicitas*. This *labor ineptiarum* has been classified by the collectors of *mots* under Anagram, and it is traditional that Sotades invented the puerility ; hence certain lines elaborated and eliminated may be turned inside out like lace or tapestry, being however the same in sense and sound. It is said that men of letters love those they amuse, as travellers love those they astonish. As these literary vagaries are rare I annex specimens, which may be comprised under the phenomena of language.

Signa te, signa, temere me tangis et angis  
Roma tibi subito motibus ibit amor  
Si bene te tua laus taxat sua laute tenebis,  
Sola medere pede, ede perede malos.

Such is the affinity between Latin and Italian and Latin and Spanish that pure lines have been produced which are of either tongue, but with infinite labour. A literary man however is like a silkworm employed and wrapped up in his own work, and unravels apparent impossibilities.

When language becomes an object of taste, exuberance of diction is applied to purposes of elegance and dissemination. If defective in variety the tongue is equally elegant, and words may be used in construction one with the other. In epistolary correspondence, in public harangues, in answer to ambassadors in which the Romans evinced great elegance and dignity, and in composition from the press all transgressions merit censure, and the presumption that the public will pardon negligence on the plea of inattention to things more than words is not tenable.

The following instances of violation of the laws of hexameter metre are chiefly from Virgil, and yet are in accordance with certain usages of prosody, and evince the skill, taste, and ear of the poets, that the sound should seem an echo to the sense; and it shews that what have been laid down for canons and laws of prosody are not so, any more than the numerous rules to which grammarians have restricted grammar, while the force of habitual expression is the sole apology which can be admitted for the violation of the laws of concord, confined to familiar intercourse.



## METRICAL IRREGULARITIES.

Adversi longâ transverberat âbiētē pectus.  
 Altius ingreditŭr et mollia crura reponit  
 Brontesquē Steropesque et nudus membra Pyracmon.  
 Cara Deum soboles magnum Jovis incrēmentum  
 Emicat Euryalŭs et munere victor amici.  
 Et succus pecorī, et lac subducitur agnis  
 Œquus uterque labōr æque juvenemque magistri  
 Ferte citi ferrum, date telă, scandite muros.  
 Flŭviorum rex Eridanus campos que per omnes.  
 Gēnŭă labant gelidus concrevit frigore sanguis  
 Ille latus niveum molli fultŭs hyacinthi  
 Ille autem paribus quas fulgēre cernis in armis.  
 Insulă Ionio in magno quas Diva Celæno,  
 Ităliam fato profugus Lavīniă que venit.  
 Limina quē laurusque Dei totusque moveri.  
 Miscuēruntque herbas et non innoxia verba  
 Occultă spolia et plures de pace triumphos.  
 Ostentans artem paritēr arcumque tonantem  
 Păriētibus textum cæcis iter ancipitemque  
 Rēligiōne patrum mullos servata per annos.  
 Troas rēliqŭias Danaum atque immitis Achillei,  
 Vellera que ut foliis despectant tēnŭă Seres  
 Victor apud rapidum Simoenta sub Iliō alto.

Poetry is called the language of the Gods, and Prometheus is said in fable to have been severely punished for imparting the blessing to humanity. Mr. Bryant considers this appellative the same as Deucalion, which he interprets Noah, and with him commenced Gentile history; and that the ark was looked on as the *womb* of nature, and the descent from it as the birth of the world, the ultimate

whence all things were to be deduced, as law, religion, justice, and the seven Noachic precepts which obtained in ethnic nations. The ancients were generally materialists and thought the world eternal, and that its mundane part began with the ark or Theba. The serpent too was emblematical of immortality from its annually casting its skin, which is supposed to renew life from a state of inactivity. Eusebius says the ancients called Prometheus, *Noah*, *všv*, or wisdom, who raised the first altar to Heaven and constructed the first ship and transmitted useful inventions.

Πᾶσαι τέχναι βροτοῖσιν ἐκ Προμηθέως. *Æschylus, Prom.* v. 504. So that Prometheus was styled *Νοῦς* and *τοῖς ἀνθρώποις ὁ Νοῦς*, which may mean *Noos*, *Noah*, from whom both time and things were deduced.

In the grandest of the old myths (all of which were derived from the flood, and Noah the ἀναπαῦσις, or emblem of peace, so the dove became a sacred symbol, and was so acknowledged in the purest worship, the sacred Ogdoas of the Egyptians or the eight persons of the ark), this demigod, who taught letters and arts to man, was doomed to expiate the offence by a fearful agony, being rivetted in adamantine chains to the beetling precipice by the agency of the demons, Strength and Force. The winged hound of Jove, the eagle self-called to a daily feast still wheeled down to his prey, still fiercely tore and batten on the flesh of Prometheus. Allegories were brought to perfection by the ancients, and virtues and vices were personified to signify their several subjects, and in this human nature is represented by an emblem, as Bacon expounds in the 26th Chapter, *De sapientiâ veterum*.

Of such high consideration was speech in the contemplation of philosophers; hence I have drawn into a focus, independent of what is diffused through the tractate where every anomaly is displayed, some further examples to shew how closely the Roman pupil followed the Grecian pre-

ceptor, and although the latter subverted or set at defiance the laws of grammar, yet the beauties of their mutations were so apposite that the Latins were seduced, and they incorporated anomalies into their own phraseology "from the bard of Scio's rocky isle," the reputed father of poetry, ethics and theology, and from others, at once enriching and embellishing a diction which was the perfect offspring of that polished nation, whose philosophers, poets, and heroes were led by the light of the Mæonian star.

#### ON PHILOLOGY AND LETTERS.

Sciences, like plants, each have their particular sphere. Philology is the science of characters, articulations, terms, and propositions. Characters, as a, b, c. Articulations, as al-ter, e-vil. Terms, as man, tree; propositions, as virtue is amiable.

Richard Johnson, a famous grammarian says, grammar is the art of expressing the relation of things in construction with due accent in speaking and orthography, according to the custom of those whose language we learn; had he said of words instead of things and quantity not accent, which is an ancient art now lost, the definition had been good and acceptable. Accent raises or lowers a syllable in pronouncing it, the acute sharpens, the grave acts contrariwise and depresses, while a circumflex both blunts and sharpens. With the Greeks these risings and sinkings were independent on quantity and yet were used with quantity.

A vowel is a letter and must be the sign of a sound, and not the sound itself. It is not a simple articulate sound formed by the impulse of the voice and opening of the mouth. (page 6.)

In Chinese and Hebrew all words begin with a conso-

nant, so that verbs may be termed consonants, for they are part of a system wholly conventional, and the latest improvement in letter. All letters were significant as symbols and sounds. A and b were prefixed to words, and sometimes inserted in the middle of words by ancient writers. (pages 120-163.)

A means motive, as a-do. B means dwelling, or inhabitation, as b-sprinkle; and also motion as b-gone, b-cause; but like a, the learned now dispense with their services. C means cause; D is symbolical, and t is derivative from it, while *d* also means completion, as love-d, and is cognate with *t*, as bende-d, bent. E implies energy, ence is commencement. End is propagation of the energy, eke, eac, increase, identity. H implies exaltation and continuation as hend, hand. Ion is progress, while I means indefinite extent. L indicates length. M might. N production, and O individuality. R means motion, while S notes existence.

The grave letters are b, d, g. Acute, c, d, k, t. Aspirates, f, h, s, w, z. Double letters, c, j, g, u, w, x. C is s and j is dz. G is u and yu. W is two o's. X is xi.

Impure letters are c, d, e, f, g, h, ph, u, w, y, z. G or j is *d* impure. C is *t* impure. H is *e* impure. Y is *i* impure. U is *y* impure; and W is *u u* impure.

C as cent, city, char, chevy, clove, clean, sacrifice. D as verdure. E ewe, eunuch. F as if. G as grandeur. H as hero, he. Ph as phial. U as use, union. W as wise, worse. Y as ye, yes. Z as chintz, fitz.

I shall briefly notice here the power of the vowels, and how each is used for the other. Vowels are all interchangeable in English, and were mostly so in the learned languages. This application is more fully developed in the chapter on the figures and powers of literal symbols. (p. 199.)

A is a diphthong composed of o and i, and it takes many

sounds, as bat. Many comes into meny, with e, so do quay, flay, Thames. Comes into awl in ball, fall ; into o, as what, quash, quantity, wasp, yatch.

E a compound of a and i. It comes into *a* in where, weight, freight, and before r into a as, servant, harte, merchant, but now observed chiefly in proper names, as Derby, Berkeley, &c. It comes into i as pretty, England, engine, into o as shew, sew, strew.

I glides into *e*, as virgin, virtue, mirth ; and into double *ee*, as shire, and in oblige, now emitted with the *i* according to its orthography. *I* used to lapse into *a* in sirrah, pronounced *sarrah*.

O naturally declines into double *oo*, as prove, move, bosom ; into *a* as ought, into *au* as broth, froth ; into *i* as women ; and into *u*, as conduit, Monday, company, govern. In some proper names, as Pole, Coke, Broke, Brome, &c., the *o* is always sounded double *oo*.

U naturally declines into *oo*, as bull, pulpit, put, cushion ; into *e* as bury ; into *i* as business, busy ; into *eu* as tube, duty, cubit : though the double *o* in these words is often retained.

Y associates with *i*, and is almost identical, as thyme, chyme. It assumes the sound of *ee* in vanity, phylactery, panegyric. It was prefixed to words as ylike, and was used for *I*, the pronoun. Y dwell, as Y can.

The impure vowels h, y, w, and sometimes e, o, u, occasionally require a not an before them.

Dr. Lowth says that a becomes an before a vowel, the letters y and w excepted, and before a silent h preceding a vowel. But a becomes an before a pure vocal power and when vowels lapse into aspiration, *a* is used.

When words begin with an aspirate *a* must be used, as a house, a horse. So in the aspirated words, ewe, European, union ; *a* is used with others but not always.

*A* is used before *h* mute if the word commences in sound



with the power of *y*. Ex. : a human being, a humourous man, humoursome child.

*A* is used before *h* aspirated when the word is accented on the first syllable, as a hundred, a hermit, a hero, a habit, a history.

*An* is used before vowels and *h* mute; and *h* aspirate when the word is not accented. Ex. : an angel, engine, inn, empire, oven, honour, hospital, historian.

When the ictus or accent falls on the second, third, or fourth syllable of a word beginning with *h* aspirate, an *i* is used for *a*. Ex. : an historian, heresiarch, hexameter, hermaphrodite, and generally before all vowels, but not with words beginning with *u*, or a coalition of letters equivalent to it in sound, as *ewe*, *eunuch*, *union*.

Between *w* or *u*, a labial or palatine closing the syllable, *a* is sounded or emitted like *au*. Ex. : wan, quart, quality, quantity, so it is pronounced *awe* before a double palatine closing the syllable, as *alder*, *altar*, *also*. And it takes the same sound as *quality* in *wamble*, *wabble*, *wapentake* (whose derivation is *weapon-take*), *want*, *waft*, *wrath*, *wrap*, *what*, *wather*, &c. But if the *l* is separated and single, *a* had a sound like *ah*, as *altitude*, *alternate*; but the more analogical sound of *al-ternate*, not *all-ternate*, is preferable.

*A* is emitted *ay* when it terminates a syllable with the accent on it, or is opened by the final *e*, as *able*, *care*, *ware*, *waver*, *wafer*, &c.

*C* is *t* impure; and Murray in his Grammar says it is superfluous in both its sounds, the one expressed by *k* and the other by *s*. But we ask how is *c* sounded in *church*, *clove*, *sacrifice*, *ostrich*? are there not more than two sounds in *c*? There is *c* like *s* in *cent*, *cinder*, *city*; like *z* in *sacrifice*, *suffice*; like *k* in *can*, *cot*, *cut*; like *g* in *sanction*, *unction*; like *t* in *clove*, *clean*; like *dz* in *ostrich*, *Norwich*; like *ts* in *church* and *cherry*.

*Ch* is impure in *catsup*, cursorily pronounced *ketchup*,

as courtesy in churches. Dr. Johnson says *c* has but *two* sounds and might be omitted from the language, but it preserves to the eye the etymology of words, as *face*, *facies*, the facet of a diamond. Now this letter, we think, has *six* sounds. Ex. : *t* in *clove*, *ts* in *church*, *dz* in *ostrich*, *z* in *sacrifice*, *s* in *faces*, *k* in *calendar*. In fact, as many as a dozen sounds may be predicated of *c*, not one belonging to itself.

Clepolemus is sounded like Tlepolemus, Clascala in Mexico like Tlascala, and so with Cloe. *C* is an *x* or double *cc* inverted. *C* means action, as *stick*, *seek*, *sicht*, *sight*. *Ce*, *ci*, *ce*, *si*, *ti*, have the power of *sh* when preceded by the accent and followed by another vowel; but when accented or followed by the secondary accent the vowel remains pure.

*Ch* sinks into the grave when unaccented, as *Norwich*, *Dulwich*, *Woolwich*, *ostrich*. *What think the chosen Judges ?*\* In orthography, known as *phonetic*, a kind of euphuism, which some purist in spelling proposed for adoption, and who printed specimens to evince its efficacy and adaptation to modern use, but which the world declined to receive, these words would be thus written : Houât think the tchosen Djeudges?

*Ch*, *gh*, *ph*, are often denoted by single letters, so is *qu*, *w*, and *hw* has been written for *who*; and *hohl* for *whole*.

*D* impure ought to be marked thus *gg*, and impure *T* thus, *cc*.

The termination *ed* becomes acute or assumes the power of *t* after an acute. The original sound of *d* was a lisp, and is so pronounced by the modern Greeks and Spaniards. We doubled the *d*, as the sound *tedder* for *tether*, *pudder* for *pother*, now *bother*.

*E* is an impure letter, as *ewe*, *eunuch*. *E* is also changed into *o*, as *streng*, *strong*. The word *neither* is derived from *weder* in German. (p. 106.) This word is by some speakers pronounced as if written with an *i* contrary to *all our*

*analogy*, for in what *pure* English word is *ei* so pronounced? The word *height* is evidently a misspelling, for *hight*, *high*. In *eider down* we have a pure German word, and with it its native pronunciation, so neither are in point. The word *sleight* should be written *slight*, from the verb, to toss over carelessly, as "the rogues *slighted* me into the river."—*Shakspeare*. These are the only words in our tongue where *such* a pronunciation has been attempted, the vowel *e* taking its own analogy in *weight*, *freight*, &c. The soft *e* in neither, as it is *no diphthong*, is always sounded by speakers of *taste*, in accordance with usage and which was once the *unvarying* practice of the country; the word is *né-ither* and not *neither* or *nither*. What is to become of all words in *ceive*, *receive* and their derivatives, or *ceiling*, which should be spelt *cieling* from *ciel*, or *leisure*, *eisel* and every word where *e* precedes an *i*? From uncertain pronunciation arise in a great part the various dialects of the same country, which however grow fewer as books are multiplied. We require *softness* in vocal emissions rather than strength, for our language is constitutionally strong, if it is vainly imagined that the *violation* of all analogy can give vigour by the adoption of so coarse and unanalogical sound as *i* in lieu of the soft *e*. Let us be consistent then, and if *i* is to have its natural power, let it be carried out in *whither*, *hither*, *thither*, and in every word where *e* precedes an *i*, and we should set the American innovators to school in *abnormal* pronunciation and undoubted vulgarism; *risum teneatis*? To any chaste ear there can be *no doubt*, that the ancient *prolation* or utterance should be adopted, *neether*. We repeat here that words like *lands* have a limit to their right, and it is better to leave orthography and pronunciation after *long* possession as they have been transmitted than to disturb them by even a better claim, if we would not *barbarise* our speech. Analogy and taste are both violated.

E, G in the termination *eng* is mute by the intervention

of a consonant preceded by a mute guttural—which rectifies an error in Lindley Murray. (p. 101.)

When G is guttural or hard, it ought to have something to note it; the same may be said of C, if used for K, as the Italians have an *h* after it, making it *k*, as *chiamare*. *Gh* is frequently pronounced like *f*, says Dr. Walker, as *laugh*, *cough*, &c., but really *gh* final is mute. *Laugh* is pronounced *laffe*, whose past tense was formerly written *loff*. It is the *u* which assumes the sound of *f*, and this *f* lapses into *v*. The aspirated G should not be received for *d*, nor aspirated *c* for *t*, as *frigid*, *suet*, *rich*.

F in *of* is pronounced *ov*, and *lieutenant* is always pronounced *leftenant*; though was once pronounced *thof*. W, F, V, are *afined* and *kin*, hence the Russians pronounce *w*, as *f* in *Orlow*, *Woronzow*. The Welsh, descendants of the Kelts, write *ff*, and so did we once at the beginning of words, as *Ffloyd*, *Lloyd*. So V is expressed with a single *f*. This is traced to the digamma, which seems to have been native with the Æolians, and common to all Greece, a convenient symbol, the substitute for at least *half* the alphabet in the shape of letters and aspirates, and probably existed at the Tower of Babel. See my remarks on this letter, page 223.

H. When a word begins with *h*, having the accent on the second syllable, *an* is invariably used, as it is before the power of a pure vowel; so is *a* before a vowel when impure and before consonants.

When H mute begins a word, the application of *a* and *an* depend on the power of the succeeding vowel.

Silent H then is regulated by the subsequent vowel, which if pure takes *an*, impure takes *a*. When a word begins with *h*, and is not accented on the initial syllable, *h* is silent, as in *heir*, *hour*, *honour*, *herb*, *hostler*, *hotel*, &c. *Humour* has *h* silent, and yet does not admit *an* before it. When initial H impels the accented syllable *a*

is used, but when the accented syllable falls beyond the initial syllable *an* is indispensable.

I. The long *i* is a sound composed of the Italian *a* and our *e*, which latter is expressed by short *i* or enunciated *ee*. The dot or pupil might be dropped when it is pronounced short, and the pupil over *j* might be omitted without inconvenience as to sound or appearance. *I* is impure before the power of *K*, *ing*, *ink*, &c. *I* has the power of *h* when preceded by the power of *S*, and that of *y* when preceded by any other letter. *I* and *E* after the accent, and succeeded by another vowel, have the power of *h* when preceded by the power of *s*, but if preceded by any other power, they have the power of *y*, as *Persian*, *nation*, *coercion*, *anxious*, *Judges*.

*I* and *E* are impure after the accents, when followed by another vowel, having the power of *H*, when preceded by the power of *s*, and that of *y*, if preceded by any other letter. *E* is the Gothic *ī*, meaning *eye*—and *ive* means desire, as sportive.

*I* and *E* preceding a vowel in the same syllable lose their power, as *nation*, *nashun*, but *i* and *e*, preceded by the power of *s* or *z*, and succeeded by a vowel, with which it coalesces, assumes the power of *H*, as *contrition*, *contrishun*—*lei-zhure*, *expo-zhure*.

*I* and *E* succeeded by another vowel in the same syllable, and preceded by any other letter, except the power of *s*, assume the power of *y*, as *minion*, *pavilion*, *pavil-yun*.

*I* or *E* impelling a perfect letter and preceded by the power of *s* however symbolised, assume the essence of *h*. Preceded by other powers, it becomes *y* as *aetion*, *ac-shun*, *eoer-shun*. *I* in *Lybian* is pronounced *Lib-yan*—*ruffian*, *ruff-yan*, *billion*, *bill-yun*.

In the words *medieine*, *venison*, *business*, *diamond*, the sounds of *i* and *a* are omitted in the second syllable, and are specimens of the *beauty* of cursory pronounciation. *I* was



sounded by the Latins as *y*, which power the Germans reserve, Jupiter, Yupiter.

*J*, which is equivalent to *G*, might be written and printed without the dot over it, and when *i* has the power of *e* would it not be advisable to omit the dot or pupil?

We use long *f* and a short *s* without distinction, might we not use the long *f* between the vowels when it is acute and a short *s* when it is grave? Were this distinction observed by printers we should not be at a loss to pronounce *resign*, *resolve*, when they mean to sign again and solve again, and the same words when they mean to give up and determine.

Murray says we do not need the letter *j*, because the soft *g* in English is sounded the same, but what of James, Judah, Joram, &c.?

*O* is a circle, and implies whole, hole, hohl. "His eyes drouped *hole* sunken in his hede," Chaucer. *O* denotes entirety and individuality. It is the representative of *u* between *w* and a consonant, and these words ought to be written swoom for swum, swong for swung, and swonk for swonken, an obsolete term, to overlabour. *O* being *u* before a final consonant the pronunciation of *o* in woman is easily traced. *U* is used as *w* in quiet, quote; and as double *o* in rule, ruin, lure; as *a* in ought, it comes into *i* as women, into *oo* as womb, tomb, wolf; and into *u* as come, love, dove.

*Q* is always guttural and invariably used before *u* as quaint, quell, quilt. *Q* and *K* before *n* in the same syllable are not emitted in modern pronunciation. *C* is guttural before *a*, *o*, *u*, but *c* assuming the power of *s* before *e*, *i*, *y*, *k* is used instead of *c* before these letters.

*R* is substituted for *s*, and in its symbolical significance it is *motion*, as *s* means *existence*, but as that which moves necessarily exists, *R* was made the representative of existence by the Western world. An inversion of a word and

a substitute of s for R may be detected in *Her*, if so *her* is *she* inverted. (page 94.) *Si* means *her* in Gothic, and *Seo* in Teutonic; w preceding g is lost in it, as wright, write, sounded as right and rite.

S, symbolically denotes existence. Between two vowels it expresses the acute power, and s the grave power. Initial s being always acute, may continue its present form. If two ss come together it is more graceful to sound *one*, as associate, should be pronounced a-sociate; the same may be predicated of double ff, *efface* and double cc occasion, which Dr. Walker judiciously observes, "is a *distinguishing* mark of elegant pronunciation," to which I have before adverted. (p. 221.) S declines into Z in houses, houzes, on account of *number*. It is acute in yes, this, thus, us in ous—and in words derived from the learned languages, C has the power of s before e, i, y. Its tendency to sibilation has gained for it some reprobation, as well as the sobriquet of the Serpent's letter, as Z is called a *canine* letter, to avoid which the Spartans converted it into R, and the Athenians into T, and it is often elided in poetry. We commute it for *th*, loves, loveth, but its use in the third person is adverse to *correct* analogy. *Th* was common to singular and plural in all persons though it is now confined to the third person. I here repeat a remark made in the body of this Tractate, (p. 29) that until some of the learned can assign a *substantial* reason why the third person in the verb is varied, as loves, and the rest not, one might plead for the *simpler* method. A little practice would make it familiar, and we should see *analogy* trample over custom, more honoured in the breach than the observance. Having made s or es the symbol of *plurality*, was it analogical to symbolise *individuality* in the same way?

In some cases after s, a c should follow and not a k, as in skreen, skonce, skull. Walker observes that c, st, are sounded before some vowels like sh, which is contrary to

English analogy. When the letter *s* collides with *s*, or even with another consonant, an apostrophe should be used, as *Atreus' sister*, *Moses' minister*, and indeed wherever the two *s* come together in poetry or prose the ear tells us that it is indispensable to omit one *s*. (p. 134.)

*T* being used for mere distinction of sound, has no symbolical signification. *Th* becomes grave in the plural as *bath*, *bathes*, should be pronounced softly, *bath-es*, almost as if the *th* were omitted. The *e* is added to *s* to form the plural of substantives when pronunciation requires it.

The letter *T* is often reduplicated improperly as *bigot-ted*. The same may be said of other letters. When the accent does not fall on the last syllable the consonant ought not to be geminated or doubled, as *worship*, *worship-ed*, *libel*, *libel-ed*. This takes place when the first letter is immediately preceded by a vowel. Words terminating in a single consonant having the accent on the last syllable, double the last consonant when the word is declined, as *stir*, *stirrest*, *fit*, *fittest*, &c.

*U* loses half its power in *busy*, *business*, *busy*, &c. This vowel was originally printed *V*, hence it assumes,

*V*, acute power in *cough*, *rough*, *laugh*. What we have remarked under *o* is applicable here.

*V* in some words is changed for *u* as *Lieu-tenant*, pronounced *lef-tenant*, which becomes acute before an acute, as *u* assumes the power of *f* and its derivatives, in *cough*, *chough*, *slough*, *trough*. When *h* begins a word having the accent on the second syllable, the *h* is mute, or pronounced *f*, as *Loughbro*, pronounced *Luffbro*.

*Gh* assumes the power of *k*, as *hough*, to *hock* cattle; *shough*, *shock* dog; *lough*, *loch*, *lake*. In some words *gh* is wholly mute, as *plough*, *bough*, and now written *plow*. *V* becomes *f* on account of tense also, as *leave*, *left*; and *f* becomes *v* on account of *number*, as *calf*, *calves*, *staff*, *staves*, *wife*, *wives*.

Dr. Walker has strayed into the devious path in the discussion of our palatine characters by the emphatic *u*, and in many words beginning with labials and terminating in a palatine, as bull, pull, push, bushell, butcher, cushion, cuckoo, huzza, for which see under the words, chew, chuse, rue, duke, with a numerous catalogue of similar vocality, which he condemns. Initial *W* is styled a consonant, but with as much reason might the *u* in languish be so called. *H* and *y* are no more consonants than *e* in ocean, *i* in onion, *o* in one. Initial *y* is the grave power of *H*, or the aspirate *i* as *i*-hung, young. Initial *w* is the aspirate of *u* pronounced *oo*. Initial *u*, emitted *yu* is a double letter. Initial *Y* is aspirated *i*, and it is preceded by *a*. Initial *W* is impure, and should not be followed by *u*, hence the impropriety of *swum*, *swunk*, *swung*. This *w* is the aspirate of *m*, being in form *m* reversed as *mine*, *wine*. It has a fluctuating property, when *w* and *y* are consonants and impel another letter, which impulse is characteristic, as *i*-ew, *yew*, *i*-oung, young. The same may be said of *j* and *v*, which were formerly reckoned among the vowels.

*W* is elegantly melted away as a liquid in some words—no one pronounces *would* as it is written, nor should they pronounce *Dulwich* and *Greenwich* as written. It is contrary to beauty as well as analogy to pronounce *knowledgc* as two words, *know* and *ledge*, because it is a principle in English to throw the accent back on compound words, hence *knolledge* is the most correct and agreeable emission of sound, and it is to be hoped that no such innovation will prevail to spoil our language by efforts to make orthography and prolation coincide. So I again advisedly repeat that words like *lands* have a *limit* to their right, but established rules are conventional, and should not be unduly contravened. See Walker under the word *Knowledge*.

*X* is a double letter composed of *c* and *c* placed in diff-

rent aspects. Siccity expresses this letter uncombined. X that is k s, loses half its power when initial as Xenophon, Xenocrates.

Z is not a double consonant as is commonly supposed, but it has the same relation to s as v has to f, y to h, b to p, and d to t, g to k; s, f, h, p, t, k being acute; and z, v, y, b, d, g being grave. Z is like y or j in Benzoin, benjoin. As initial S is invariably acute, so is z in words requiring the grave sound, as Zigzag, Zeno; and by the initial u as union, use. In ewe, &c., the initial e has the same sound as y in year, yet the name of consonant to e in this situation has never been applied, why then should initial y be so designated?

Y is a vowel, but not pure, so are i, u, e, o. Y and w are initial, and are always impure vowels. U, e, o, are also impure on some occasions, and cannot admit *an* before them, as union, ewe, one.

The same vowel which we express by the initial y, our ancestors in many instances expressed by the vowel e, as eower, your, and by the vowel i as iew, yew, i-ong, young.

In the word yew the initial y has precisely the same sound as i in view, lieu, adieu. The i is acknowledged to be a vowel in these latter words, how then can the y, which has the very same sound possibly be a consonant in the former?

Its initial sound is generally like i in shire, *sheere*, from to sheer or cut off, so the shore, share, plough-share, cum multis aliis. It is formed by opening the mouth without any motion or contact of the parts; in a word it has every property of a vowel and not one of a consonant. This said Dr. Lowth, in a note in his grammar, but unhappily it is subverted by a *second* note. The learned prelate confounds the *form* with the *power* of the letter.

No doubt i, e, u, emitted *alone* are vowels, but when



they impel another vowel they are indisputably consonants, for if we understand *consonant* aright, it means any letter consonous with another.

The Romans marked the letters in question I, V, but they pronounced them as we do in y and w, the y taking the place of i as in jacet, yacet, Jupiter, Yupiter, Ventus, Wentus, and thus applied they ranked them among the *consonants*. Some admit them into the rank of consonants when they impel a subsequent vowel, being convinced of their consonous power, hence a vowel sounded with a consonant, becomes a consonant.

The distinction of vowel and consonant is a *mere* grammatical *fiction*, for all the vowels in Hebrew are consonants, see page 6. We therefore oppugn the idea that consonants are interceptions of vowels, which opinion was broached by Savary, and Dr. Johnson inadvertently countenanced the mistake. In Chinese, the most ancient language in the postdiluvian world, not *one* interception is to be discovered, all words beginning there with a consonant, in fact all vowels and consonants are one and flow together.

Nature, says Coleridge, seems to have dropped an *acid* into the German tongue which curdled the vowels, and made all consonants flow together. The modern German resembles the Mæso-Gothic (p. 4), from which all the existing northern dialects spring, as the French and its cognates derive from Latin, and that tongue in character, symbol words and syntax is an easily recognizable daughter of Greece, and its parent is Sanskrit, a descendant of some fragment of language which arose in the confusion; as there had been a chaos of matter so was there to be a chaos of speech.

No language admits greater variety in tone than the English, except that extraordinary language the Chinese, to which I have already adverted, page 148. Variety in tone

is partly derived from accent, and we place the acute accent sometimes on the pre-antepenultimate, as necessary, favourably. This the Italians do, as *séquitano*, *desíderano*, and also on the fifth and sixth syllable from the end, as *portándosenela*, *desiderándonivice*; we do this elegantly in *párliamentary*, *súpplementary*. But the Italian exceeds in this peculiarity, for the Romans and Greeks and Hebrews went no farther back (I believe further implies procession and farther retrocession) than the penultimate, but the Italian actually throws back the accent to the eighth syllable, as *séminandovicisene*, *edíficandovicisene*, which must require effort and tact to accomplish as they do it, so we should not bring a *prejudicate* ear against what is consonant to their practice. There is what is termed an enclitic accent, so named from *εγκλινῶ* to incline or fall on, that is it falls from its natural position to a place more remote, as *theólogy* for *theológy*. It was originally used in pronouns, which were called *leaning* or *inclining* pronouns, but here we advert merely to their accentual power and attribute. (p. 91.)

As an essential ingredient in language, *definition* should not be pretermitted, for if the definition be false or obscure, no art can be thoroughly comprehended. Consummate skill in derivation is the *first* excellence in a grammarian or philologist, while precision in the definition of words, nominal or real, is the *second* in value and importance. Logic lays it down that it should be adequate, be more clear and obvious than the thing defined, and neither too long nor too short. Let definition contain neither the thing defined nor a mere synonymous name. I believe it is admitted that our great Lexicographer failed *occasionally* in all these requisites. He was ignorant of German, Teutonic, and the Islandic languages, and although he possessed a most logical head and was destined to be the Aristotle of England, yet he was very deficient in taste and

feeling. Even his biography of the Poets has encountered condign animadversion, in which inordinate and unquenchable prejudice has been added to want of nice taste and feeling quite indispensable for such a national undertaking. His best lives are of those he liked best, as Dryden and Savage; the poets Milton and Gray coming under his immitigable aversion; while in his stupendous preface to Shakspeare he has poised the faults and merits so evenly as to leave it difficult to say on which side the scale of praise or blame preponderates.

It has been strenuously maintained by the admirers of Greek and Latin that modern uninflected language in point of expression falls short of polysyllabic tongues. In monosyllabic tongues, which are more ancient, every word preserves through every circumstance of grammatical accident the same force which it possessed in its original. Thus what is imputed to simplicity in our ancestors becomes a proof of justness in their feelings, and of constancy in their nature, and while admirers regard with satisfaction the ingenuity displayed in the construction of those languages, they do no more in fact than profess a predilection of sweetness to force, or dignity of sound, to energy of imitation. The English language is composed of many monosyllables, and this is a proof of its antiquity, and consequently of its energy, words being originally the offspring of sensation.

Salmasius, *De re hellenicâ*, says truly, "*Certum est linguas omnes quæ monosyllabis constant esse cæteris, antiquiores. Multis abundavit monosyllabis antiquâ Græcâ, cujus vestigia apud poetas, qui antiquitatem affectarunt, remansere non pauca.*"

We have this advantage from our monosyllables that we can express more in fewer words than any language whatever; and although monosyllables are not so fit for numbers, yet that happiness of composition which is pecu-

liar to English and the Greek tongue, renders our poetry as harmonious as that of any nation in the world.

Mr. Dennis, an excellent judge, says the English is more strong, more sounding, more significant, and more harmonious than any other tongue. The French cannot entertain blank verse, and what verse is equal to that of Milton and Shakspeare? Should a selection be made from the lofty grave tragedians of Greece, a moderate judge could soon find passages of equal splendour for verse as well as rhythm in an English iambic or blank measure.

Let all Greece or Rome surpass these and such lines of Shakspeare; even Virgil's oft cited,

Formosam resonare doces Amaryllida silvas,  
the most melodious line in the *Æneid*, is not superior to,

How silver sweet sound lovers' tongues by night,  
Like softest music to attending ears.

Again—

Uttering such dulcet and harmonious breath,  
That the rude sea grew civil at her song.

Shakspeare surpasses all the ancients in the harmony of his numbers unrestricted by particular feet, to which they were confined, although there were numberless infractions of the canons of prosody. He pleases not by bringing the actions of many years into his plays, though Dr. Johnson has extenuated, if not wholly vindicated in his preface, his overleaping this law of the drama, where he copiously adverts to the mysterious unities. Neither does the Bard of Avon delight by his grotesque admixture of tragedy and comedy in one piece, which was the vice of the age. Nor by the strained thought and affected criticisms which he sometimes employs. But he delights by his constant adherence to nature, and Pope remarks he is the organ of Nature. It was said of Aristotle that he was Nature's

secretary, and that he dipped his pen in intellect, so of our poet in literature he has a name above every name.

Our tongue is not composed wholly of monosyllables. There is a sweetness as well as harmony in verses composed of monosyllables judiciously and artfully arranged, and in some verses the sound arising from monosyllables is inimitably expressed, and can not be copied in any polysyllabic diction. We think this will challenge comparison with any Homeric verse analogous to it—

So eagerly the Fiend

O'er bog, or steep, through strait, rough, dense, or rare,  
With head, hands, wings, or feet pursues his way,  
And swims, or sinks, or wades, or creeps, or flies.

Again the commencing line of Dryden's translation of the *Æneid*, who observes that Virgil seems to sound a charge, and begins with lines replete with the letter R, and the vowels for the greater part sonorous. (p. 218.)

Arms and the man I sing, who forced by fate—

Another instance of monosyllabic verse is found in Creech's *Manilius*—

Nor could the world have borne so fierce a flame.

And, lastly, let me quote Denham's description of the silver Thames—

Tho' deep yet clear, tho' gentle yet not dull,  
Strong without rage, without o'erflowing full.

Monosyllabic languages have a decided advantage over the polysyllabic in point of perspicuity; monosyllables clogged with consonants are the dead weight of our tongue, thought Dryden.

In vocables of one syllable the idea and the word run together, and keep each other in countenance, while in words of more than one syllable more than one idea is contained under them, and that not being always thoroughly



understood, is a cause of ignorance, sense being sacrificed to sound. We have never submitted to inflection, preferring energy to sound, and that is the superior consideration, and elevates the English over every tongue or dialect in the world.

It is another marvel accorded to us by the great Dispenser of all Good, that even our language should equal, perhaps surpass all others ; and it may be no hyperbole to add that we are far advanced in arts ; first in mechanics, in arms, wealth, and literature, in general intellect and true religion. In a country of between twenty and thirty millions of population there must be crimes of deep dye and turpitude, still Great Britain, like the Northern star, of whose true, fixed, and resting quality there is no fellow in the firmament, holds on her course unshaken of motions which have shattered or convulsed the world, and is the Nestor of nations, bearing the highest moral and political rank of all social communities.

#### FRAGMENTARY OBSERVATIONS ON THE FRENCH LANGUAGE.

The object of this short chapter is to advert to some peculiarities in the French language about which treatises have been written from early times, that tongue having been employed from the epoch of the Norman invasion, and even anterior to that period the French was familiar at the English court. The incursion of Norman William and his adherents, caused the dialects of French soon to be incorporated and adopted in Britain, while the frequent intermarriages of native Sovereigns with foreign Princesses confirmed a predilection for it. These unions were the proximate cause of large accessions of strangers visiting and settling on our shores, hence we account for the

numerous foreign surnames recognised in our patronymics whose origin by lapse of years have nearly escaped detection. Out of twenty-five male Sovereigns who have swayed the British sceptre from the accession of William I. to the necessary and equitable expulsion of King James II., there have been only three who have died unmarried; ten have married native wives, and some who have married wives, not French—while twelve English monarchs have espoused French princesses; and from the marriage of William I., in 1048, to the death of Henry VI., in 1472, the spouses of all our Sovereigns were of French extraction for nearly 424 years consecutively; besides the collaterals of the Plantagenet race (*planta genestæ*, so called from a broom sprig in their caps, from whom descended the families of Brome.) The English retained their foreign possessions in France, until the loss of Calais, in 1558, which left so deep a cicatrix on the *tender* and impressive Queen Mary, that at her death she said Calais would be found engraven on her heart.

For the comfort of Protestant England however this *meek* potentate expired that same year, when she was succeeded by her tolerant sister Elizabeth, whose name, like that of our present female Sovereign, Britons delight to honour. Elizabeth gave countenance to the French language, which she added to her other various polyglot accomplishments.

Although the French tongue was not unknown in England anterior to the transference of supreme power to a stranger in William I., yet it is notable that from the accession of King Egbert, in 819, to the death of Edgar Atheling, the last of the Saxon dynasty in 1110, without issue, not a single French alliance was contracted by any of the Sovereigns who swayed our destinies, save that of a second union of Ethelred II., with Emma, daughter of Richard I., Duke of Normandy, who remarried Canute the Great, King of Denmark, and who died in 1052.

The advent of William here caused a decline in the venerable Saxon tongue, for the Courts of England transacted business in Norman-French so long that the native speech was not restored until the 36 Edward III., in 1362, to the Courts of Law, still French continued in parliamentary affairs, nor were the statutes published in it until the accession of King Richard III. in 1483.

Some documents, however, have been disinterred from the accumulated masses of manuscripts, national and historical, of which no nation has any more perfect than our own; there is extant an indenture in English, bearing date 1483, but the earliest parliamentary proceedings in English are not prior to 1388.

The Cambrian, or Kymracan tongue, is Welsh or Gaelic, and the Walloon, or Galloon, is a dialect. The French, like the Castilian, was styled in its infancy the Roman tongue, which was the language of the Troubadours; *parler-roman*, meant speak French, to the days of Charles V. of France, in the 14th century.

The oldest French poem was written about the æra of William the Conqueror, whose antecessors were Northmen from Scandinavia, so it can not be affirmed that the French ever conquered England. Normandy is said to be the cradle of minstrelsy perfected by her sons of iron who wrested that part of France from its weak natives. They descended from the extreme north, and they brought with them the art acquired from the Scalds, while the language gradually declined into what is termed Romance, in which dialects the minstrels composed their lays, and all that resounds in fable and romance, for their history, laws, and religion, like most primitive people, were expressed in verse. The Troubadours were identified, in character and spirit, with our Welsh harpers, temp. Edward I., and with the Gaelic bagpipers; and from these sprung the later *Improvisatore* of Italy, whose genuine successors are the players and musicians of our days.

Their credit lasted long, and robust was their frame and fame, until they degraded themselves by licentiousness, and were suppressed, like the Knights Templars, and subsequently the Jesuits, who, for their inordinate arrogance, have been at various times expelled all Europe (even from Rome, the capital of Popery, in 1773,) from the time of their suggesting to Chatel to assassinate King Henry IV. of France in 1594, he confessing that those fathers were the instigators of the crime, until their late expulsion from every Romanist state in Europe, when they at last found refuge in the Protestant realm of Frederic the Great of Prussia, much to his credit both on the principles of humanity and Christian injunction, "Love one another." This should have been a lesson of toleration, but in what Romanist country, under similar circumstances, could Protestants have found it? It is grievous to remind Christians that even to this day, for it is problematical to say whether the laity or the hierarchy of Spain are the most intolerant, that in Spain a Protestant is not even allowed burial on earth, or in it, but is taken out to sea and *slighted* into its merciless bowels, there to find sepulture, a burning shame to all who call on Christ's name, and at which Pagans and Mahomedans would blush and, in exultation, add: "Thou can'st not say *we* did it!" It is a great political mistake that *toleration* of religion is not only enjoined but *enforced* as a Law of Nations, and thus true Christianity be made to be respected even in heretic Spain.

The cause of toleration is that of the world, for it has gone forth that man *shall* not be accountable to man, dressed in brief authority, for his faith—the sin of intolerance, like ingratitude, is worse than witchcraft.

To revert, the French of this day derives through the Romance tongue, which was corrupt Latin. This corruption began early, for in the days of Quintilian he said of the people "*exclamasse barbare.*"

This declension continued, and begot Romance or Provençal, which dialect became more refined as the Latins degenerated, and from being colloquial it took the place of a fixed tongue, and into it were Church homilies translated, while it attained its perfection about the twelfth century.

And so it lasted for about 250 years, and from the middle of the 14th century it dates its decadence, while the French became more cultivated, although there is no standard French author anterior to the 17th century.

Let the French and Italians value themselves on the regularity of their tongue, we are content that strength and elevation should be our countervailing attribute. We are irregular and yet we have the truest analogies, though to them we do not yield a slavish adherence.

We were never uniform in our pronunciation, for John de Trevisa in 1387 remarks, "Hit semeth a grete wonder how Englisch is dyverse of soun in this oon ilond," and the regret may be reiterated still, the phonetic expedient finding no more countenance for orthography than did of old the affected euphuism for expression of sentiment.

The syntax of French resembles Latin, but the tongue owes more to Italian, from which it is immediately derived. The French are perhaps the only people who speak without accent, except an occasional circumflex, pronouncing their words with a uniformity that renders their language ill adapted for poetry, for where there is no variety there can be no continued melody.

In versification of feet and quantities the French and Italian are imperfect, for Malherbe first brought pauses into use. They are apparently unaware what feet are to be used in heroic poetry; formerly they had but five feet or ten syllables in their heroic verse, but since the days of Ronsard, who died 1585, they found their tongue too weak to support epic poetry without the addition of another foot; and as Dryden observes this gives the run and mea-



sure of a trimeter. They have more activity both in personal character and poetry than strength; the nimbleness of the greyhound, but not the bulk and vigour of the mastiff, while our nation and our verses overbear them by their weight, *pondere non numero*.

Perhaps the French is unique in the number of its mutable syllables, for there are scarce three words together in any sentence in which one or two are not at least partially quiescent. No language whatever is spoken so unlike its orthography, and it seems to have been invented to prove how dissimilar letters and sound could be. There are great inconsistencies in English, but French enunciation exceeds it, although the mute condition of the letters, the anomaly in its *prolation* once established, is recognised, and seldom varies in French; but in English we use different sounds for different vowels and consonants, which do much involve and perplex foreigners, as well as those who are native and to the manner born.

The French H is nearly always mute, but it is aspirated before all the vowels in some words, amounting to some 140; so said Jean Palsgrave, a Priest and Prebendary of St. Paul's, who died in 1554, and who wrote a French grammar, temp. Henry VIII., "which was compyled for the Ladie Marie of England, his doughter—introductory for to lerne, to rede, to pronounce, and to speke Frenche trewly," to whom it was dedicated in 1530. The first grammar *published* in that tongue, although the schools and monasteries had their grammars of French also.

The English H is occasionally dumb at the beginning of words, but in Spanish it is *never* uttered. The double LL in Spanish is always liquid, and it is so mostly in French when preceded by an i, like brilliant. Some words however do not require this liquid sound, as illegitime, Chillon, &c., though one can see no reason why the French should not follow the *norma loquendi* of Spanish pronunciation in all

cases. Some words in English assume new import according to the accent thrown, as gallant for brave, gallant for polite, and this answers to the position of the adjective before the noun in French. (page 124.)

The nasal *ing* is used by the Portuguese as well as the French, the former taking it from their French connection under Henry King of Burgundy, in the eleventh century.

Many words end in *ment* in French from the Italian *mente*, which is the word *incrementum*, increase, and by grammarians these words are styled *Hemantic*; the grammar of French resembles the Italian in verbs requiring the objective or dative case after them, as *plaire aux dames*, *S'approcher du feu*, *resister à vos desirs*, &c.

*De* is *of* or *from*, and answers to the genitive and ablative cases; *à* answers to the dative, as *à lui*, and *en* to the accusative.

In French, whenever the participle perfect is preceded by the *pure* affection, that is the accusative case, the participle is declined, and agrees with the said accusative in number and gender, if not the participle is not varied. This rule does not hold exactly with Italian or Spanish, where the agreement of the participle is less frequent.

Pure affection, quand ils *se* sont rendus. Impure, quand ils se sont rendu maîtres de la ville. The participle conjugated with *avoir* is declinable when the object precedes it, as *Il les a battus*; also when the object is followed immediately by *que*; and when without altering the position of the object the verb *avoir* can be resolved into *avoir été*.

It is varied when it has for a subsequent a neuter in the infinitive mood, as the object cannot be governed by the infinitive mood, but by the participle, as *Je lui laisser passer*. When the participle is followed by *que* it is indeclinable, as *elle avait espéré que je viendrais*.

In Latin the passive participle is *substantiated* into a

noun as, *Eo ad cubitum* ; in *jussu parentum abiit*. *Turpe est dictu*. So the French offers examples of the same substantiation of participles, as *Je vais à mon gît, à l'insçu de ses parens*.

The use of what grammarians call apposition is very rare in the French tongue, as in Latin, *Anna Soror*, that is by substantives only, because it has an aversion to ellipsis ; but either they put one of the nouns in the genitive, as *La Ville de Rome*, or they add a verb, *La ville qui est appelée Rome*, or else they add an adjective as *Rome, ville célèbre*, and do not say *Rome ville*, nor do they say, *priez pour nous pecheurs*, but they put the adjectives before the substantives, as *pauvres, &c.*

They occasionally use ellipsis, as *Ouvrez la porte quelqu'un*, that is *de vous* omitted, indeed the pronouns are continually repeated in French.

Participles are often not declined, when we say *J'ai trouvé cette femme lisant, &c.*, where neither the participle past, nor the participle present are varied. *La peine que m'a donné cette affaire*, and not *donnée*, which participles are equal to gerunds.

The motto of the Order of the Garter is a metaphorical idea, for the word *honi* does not mean evil but by implication.

It used to be a law in reading French and pronouncing it, *never* to let the *principal* fall on the accessory ; but, unfortunately that law seems to be evaded, in cursory pronunciation and in declaiming, *euphoniæ gratiâ*, but it will spoil the language, as the *substantive* should stand ALONE, being the grand fulcrum of the sentence, *κατ' ἑξοχην*, *par excellence*, giving majesty and independence, for if every word is to be carried into its following word, why should not the conjunction *et* be subjected to the same fate and practice. Where the hyphen is employed, it is well to sound the two words *as if one*—as, *Champs-Elysées*.

It is the only tongue in existence where words naturally separated are yoked in reading or speaking it, and I think it had been equally graceful had it been allowed to follow the same law as other speech, and that without any loss of euphony, for whose sake even the genders have been altered—as *mon âme* for *ma alme*, and so with the rest. It is carrying deference to sound too far to render a *language ungrammatical* for its sake. There are anomalies in most tongues, arising frequently in a desire for variety. Hence all the changes in Greek and all the innumerable tenses which perplex and scarcely enucleate the sense. It is still to be hoped this innovation will not proceed so far as to get beyond the reach of recovery, and that in the pronunciation of all who have delicate ears and just judgment, the final consonant of the *substantive* may never fall on the adjective, and that imbroglia of sense and sound may never be predicated of a language which is truly graceful, and, *ex necessitate rerum*, the common vehicle of thought between nations in diplomatic and social relation. Pity it is, that French were not more indispensable in all education, which would preclude the alternative of learning more than one tongue besides the matricular. Not that it has a moiety of the qualities requisite for a universal language that English has, for its idiom being very elliptical, the nasal tones (which happily are becoming less so daily), and the difficulty of pronouncing *eu* and *u*, render it very hard for any but natives, I had almost said for Parisians to conquer its peculiar intonations. The French pronounce E with ten different variations of tone, and Mitford asserts in his *Harmony of Language*, that U as pronounced by the French is only found in the French dialect, and that no other people use the sound, or have any character to express it. They used to pronounce oi, like ai, as François, Louvois. Although e constitutes half the French rhymes, it seldom occurs twice successively in

the same word, as in *devenir*, *remener*, &c. In interrogations, *e* is sounded as *aimé-jé prie-je*?

The majesty and simplicity of the English tongue give it infinitely better claims to become a universal tongue, and the wide area over which it is spread, induces reasonable belief and hope that it will be what its predecessors—the learned dialects—have been in their range of time, almost a universal dialect; but in all things human, “*Surgit amari aliquid*.” The pronunciation is its stumbling block, and although the grammar is said to be easiness itself by reason of an almost absence *from inflection* (shewing its pure descent from primitive tongues in its primitive diction, for originally all tongues whatever were nearly uninflected, as is demonstrated by the oldest living dialect, *Chinese*, and what can be recovered from Egyptian monuments as to its hieroglyphic character, and also from the arrow-headed or cuneiform), yet the irregularity and want of analogy in our enunciation, exposes us to the smart reproach of our witty neighbours, the men of Gaul, who remark that the pronunciation of English is an impossibility, for what is written *Moses* is pronounced *Nebuchadnezzar*, and as was said of the Portuguese, it would be an excellent language if the natives knew how to pronounce it.

Many are surprised at the apparently irregular pronunciation of English, and assert it is impossible to account for its multifarious variety on any principles of analogy. Many devoted to the dead languages (but not buried), when they emerge into the world, begin to find that they have still to learn their matricular tongue, and are unwilling to surrender time to its attainment, yet flatter themselves they shall obtain their object by association. This is a good help, but insufficient to acquire an adequate knowledge of English. Many writers and speakers have enjoyed these advantages to their fullest extent, and are



very deficient in its grammar, etymology, and origin. They must avail themselves of the works of the orthoëpists and logicians, by diligent perusal of which they may accomplish that literary desideratum.

All pronunciation is referable to analogy, and although the French admit the grammar is simple, they still aver that the pronunciation is invincible. Like the Greeks, they rarely learn any language but their own, and would, in this particular, like them, proclaim all other nations barbarians but themselves. They have written books to prove that French is the *all* in *all* sufficient, and if it pleases their vanity, for they live in a halo of it, let them indulge. Their tongue has of anomalies in grammar and pronunciation *satis superque*. A Jesuit named Bouhours, known for his work, "*La manière de bien penser*," of considerable acumen and delicacy of discrimination, wrote a treatise to shew that French was the *sole* language for mortals to speak. He gives ugly epithets to all others, and concludes that French *alone* has the secret of uniting brevity with clearness, purity, and politeness. In fine, all affectation and labour are equally repugnant to a good French style. He goes so far as to add that the pronunciation of French is most *natural* and *pleasing* of any, characterising all tongues with some discordant defects—the English with *whistling* in their talk—and winds up by saying the French *alone* can properly be said to *speak*, which arises from not accenting any syllable before the penultimate. I think vanity and critical deficiency can hardly go beyond these observations, for the French certainly combines as many defects in pronunciation as can fall to the lot of language. Their enunciation of *eu* and *u* is hideous and unnatural; and few will think that a nasal tendency adds harmony to sound. It has its merits for grace, precision, and delicacy of expression, but in pronunciation it is perhaps the most

remote of all civilized tongues from perfection. The hideousness of the nasal twang is in process of reduction, but it would be to annihilate French to abstract nasality from its enunciation; it is an inherent and ineradicable taint.

#### FRAGMENTARY REMARKS ON EASTERN TONGUES AND TIMES.

The writer has no pretension to more than a superficial acquaintance with Eastern tongues, so that what follows here is written as merely connected with what has preceded this chapter blending oriental story with language, perhaps inseparable from such a conjunction.

Placing affiance in the facts, and to render this tractate on human speech more acceptable, and to imbue it with a collateral interest, these fragmentary remarks are appended, which will comprise as much history as will contribute to illustrate the various customs and usages which have relation to the languages to which reference is made.

It is generally, though not universally admitted, that all languages were originally one, and that they proceeded from that one which Adam spoke in Paradise, given to him for all necessary purposes, and transmitted *purely* to his descendants, one of whom was Noah in the tenth descent, whose son Japhet peopled the western world; while Shem, probably the eldest born as first mentioned in Scripture, and from whom Abraham descended also in the tenth degree, so to our Saviour according to the flesh, who derives in lincal succession, being the sixty-first deduced from Adam who was the Son of God.

How far the language of the first man, and Eve his wife, (not created like him but who was a *development* from him as a child from its mother,) subsequently spoken without even a dialect, was affected by the confusion of tongues can never

be determined, but some learned in these questions, as Bryant, thought the confusion a partial event, while Socrates, the Christian divine, surmised that the lingual subdivisions consequent upon it diverged into seventy-two varieties, from which arose all future speech.

It has been maintained that Abraham and his immediate antecessors did not lose the purity of that tongue in which also Moses wrote his history and explained his cosmogony, although they were idolaters and worshipped Teraphim, or lunar amulets or types of the ark in the form of a crescent. At the age of two hundred and five years Terah died, having removed from Ur in Chaldea to Haran in Mesopotamia, whence Abraham came to Canaan, and in the year 1893, B.C. in the one hundred and seventy-fifth year of his age died, having previously undergone the rite of circumcision. The Jews from that time settled in Palestine, the meaning of which proper name is Pali, shepherd, and stan, place or country, and the waters laving the coasts is called Tarshish, which means sea. In Sanskrit it is rendered by Carchish, like Carthage. Tarshish was son of Javan.

This present is emphatically the age of philologists and etymologists, who dive into the arcana of dead dialects in like manner with the geologists who extort their treasures from the womb of earth, and it is to be hoped that the two languages known as the arrow-headed and the Sanskrit, which obtained in the civilised world while the languages of Greece and Rome were only in embryo much less matured, may yet be satisfactorily interpreted and decyphered—

Errors like straws upon the surface flow,

They who would seek for pearls must *dive* below— ✓  
through a well applied labour commensurate with exigencies.

We possess the Hebrew, probably the most ancient of tongues, in all its simplicity, as written by the author of

the Pentateuch ; neither did it lose any of its purity when written by Malachi. Subsequently it deteriorated in speech and composition, for the language in Syria and the Holy Land at the advent of our Saviour was not Hebrew but a dialect of it, when the Peshito or *literal* is supposed to have been the common tongue of Palestine, into which the New Testament was translated in the first century of grace with the greatest fidelity, according to Michaelis.

Sir William Jones says that the square or Chaldee character in which Hebrew is written is of no remote antiquity. The Psalm, cxix, divided into twenty-two parts from the same number of letters in the Hebrew alphabet, is supposed by some to be no older than the time of Esdras, who on his return from Babylon about 457 B.C. copied the books.

The learned Dr. Gyll in his treatise on the Hebrew tongue combats these opinions, and has entered largely into the nature and antiquity of Hebrew letters, vowel points, and accents, deducing them from the earliest times without variation, and he affirms that what Moses wrote was the same that Adam spoke or wrote, and that speech was given to our progenitor by a beneficent Creator when he breathed life into him, and made him at once a reasoning and a speaking animal, in which it seems to me that man is analogous to the hypostatic union, a trinity, composed of soul, life or spirit, and matter.

This language then augmented by degrees as necessity impelled, through new wants or new ideas, and thus continued in its entirety until the overthrow of all human speech on the plains of Shinar in Mesopotamia some 2230 years before the dawn of the year of grace. From this source came those which are sister dialects—Samaritan, Chaldee, Syriac, Arabic, and Egyptian, the Hebrew being anterior in time and superior in dignity and simplicity. The prediluvian tongue lasted 1656 years unimpaired, for

Moses alleges (Gen. xi.) that the whole earth was one language and one speech, no dialects or idioms prevailing. The longevity of the patriarchs contributed to this end, for Adam's life was protracted to the sixteenth century, and in the seventeenth following the flood eventuated.

"The people is one, they have all one lip or pronunciation," so we see that all these tongues were nearly allied, and bear relation, similar to the Ionic, Æolic and Doric dialects of Greece, for Herodotus makes known that he actually heard the same language in Colchis that he heard in Egypt, this being a colony founded by some of the soldiers of Sesostris. Καὶ ἡ ζοὴ πᾶσα καὶ ἡ γλῶσσα ἐμφερῆς ἔστι ἄλληλοισι, their colour and language being similar each to each. B. II. c. 105.

The Arabic is a Semitic tongue nearly as antique as Hebrew. Hence the Arabians, and so also the Chinese claim priority of antiquity, but this pretension can not be entertained. Noah taught his matricular tongue, and so it may have been spoken by Abraham during his sojourn at Ur. The confusion took place in the days of Peleg, when Abraham was forty-eight years of age.

Did his family then talk Hebrew in its purity and carry it to Judea? The Chaldean is evidently a derivative from Hebrew, which is the very language which the Creator wrote on the tables of stone; and it is hardly to be supposed that Ezra would change the Hebrew character without an order from God himself, and no such injunction is to be found. It is at least credible and worthy belief that the Jews kept their language and letters as they did their precepts and ritual, unaltered.

Adam having received from heaven the gift of speech, it is consonant to verisimilitude that he also invented letters as indispensable to a social status, and that the art of numeration was not unknown to the prediluvians whose property was in flocks and herds, so they must have transacted



business as did the postdiluvians subsequently, who were not so immediately under the care of heaven as the Jews under the theocracy, and that there was no mutation in the writing, as far as the Jews were concerned, hence the inference that the noble square, majestic letters were the same as those still found recording the Law and Prophets.

During the captivity the Jews had to be taught the Chaldee. Now the Syriac and Chaldee are nearer to each other than the Hebrew. All holy writ is in Hebrew except Job in Arabic, and parts of Daniel in Chaldee. If therefore the language was constant so were the letters. With the confusion came variety of tongues which necessitated change of symbols, and this took place in Chaldea where the adjacent capitals of Nineveh and Babylon, almost coevals, were located.

A great controversy has reigned among Hebrew sages touching vowel points and accents, which act and react on each other. They allege that there is no syllable without a point and no word without an accent. Dr. Gyll has analysed this question, and I think he deduces clear proof of their existence and use at all times; but while he has many a Hebrew champion on his side he has robust opponents against him.

Philo the Jew positively insists that *his* people never changed a word that Moses wrote; and many anterior to him mention the books of the Law in Hebrew with letters and vowels, so that Ezra can not be proved to have introduced points; for if they were indispensable in Ezra's days they were equally so in the old time before him.

Besides it is impossible to read Hebrew without them; and although Bibles may be printed without them or manuscripts found indicating their absence, it does not signify indubitably that they were not in use previously. Time was when Greek accents were not in use, although known to the Greeks of the earlier and purer ages, but as to their

appearing in MSS. they are even of a very modern date, and have been in common use only since the 7th century, and even subsequently many MSS. appear divested of these adjuncts, and to hear a modern Greek read his own language in violation of all quantity must be proof, *satis superque*, that accents are very arbitrary, contrary to analogy and reason, and contradictory even to perverseness, for it is futile to pretend that accents as used in modern Greece are consistent with quantity, and that a due regard may be had to both. Ex. : they enunciate Eūripides, Evripédes, and so with clouds of other words and vowels, inverting their quantity and making what is naturally *short* to be emitted *long*, annihilating in fact quantity, rhythm and scansion too, in most admired confusion.

The cases respecting the question of Greek and Hebrew accents or points are not analogous, for the accent may indicate an elevation or depression of voice and still be read without them, but no one can so well dispense with Hebrew points styled diacritical or distinctive, which really separate or distinguish ; or who is to discriminate between nouns and verbs, active and passive voices, &c., and especially what is termed the *vau* converse of tenses to be observed, or even to investigate the roots of vocables ?

In Hebrew the future, imperative, optative and potential forms are all identified or nearly so with each other, or else one modification of the verb answers to all. Such is the nicety of this tongue and its requirements that an insertion of the *Vau* will also convert many Hebrew into Indo-European words, though their connection has been disputed, and that the Semitic dialects constitute a distinct department of language.

In confirmation of the opinion of Dr. Gyll, a very learned Hebraist, Dr. Parkhurst, did not think the Jews exchanged the Hebrew for the Chaldaic tongue at the captivity ; and that seventy years, the lapse of their thralldom, was too

short a period for a people to lose a tongue in which they prayed daily, and from which selections from the Old Testament were recited, independent on the sure and certain hope of their revisiting Jerusalem, the joy of the whole earth, and if they retrieved or retained their tongue the symbols would undergo no change; and according to Esther viii. 9, Ahasuerus' decree was written in *all* languages, and that too only five years after Ezra had obtained his commission for the Jews to return to Salem, while Ezekiel wrote his prophecies in Hebrew which were published during the captivity, and so did all the prophets, God's penmen, write to the period of Malachi, whose holy strains close the sacred roll.

The languages of Syria, Phœnicia, Palestine and Canaan were sister dialects, and Arabic is another congener of extreme antiquity. The Samaritan alphabet is denominated Phœnician, and medals of Tyre and Carthage have legends in Hebrew and Chaldec characters, for the Phœnicians were in common with the Hebrews of Semitic original.

Canaan was the son of Ham, and the Phœnician and Punic (see Masclef's grammar) was the same tongue says Augustin the father. There is scarce a single Punic word extant. (p. 187.) Mago, like Cato the Censor, wrote on agriculture; and the Periplus of Hanno was rendered into Greek, but nothing of the original remains.

They called themselves Chanani, and St. Jerome asserts identity of language for its base, and that it is a middle tongue between Egyptian and Hebrew.

Again the Pelasgic is Phœnician according to Diodorus Siculus; and the Pelasgi came from India, of which probability or fact the Sanskrit roots which occur abundantly in their tongue do not permit us to doubt; hence the Celtic must be of Indo-European extraction.

Now the Scriptures point that Javan populated Ionia and Greece, and that all the countries to the west of Greece

derived their population from him, who must have spoken Hebrew, the language of Japhet, and this before language was corrupted, for *all* the descendants of Noah were probably not collectively settled on the plains of Shinar. One Cadmus (if such a one there were, for the word is Kedem, and being interpreted means sun or the east, for Herodotus, B. V. c. 58, says he saw their symbols on certain tripods) is said to have carried letters into Greece, hence Greek is mediately derived from Hebrew, and Latin is semi-Greek, or in other words an Eolian dialect of it. Even the Lacedæmonians and Jews thought themselves deducible from one common stock, for which opinion Josephus, B. XII. c. 5, may be consulted.

Latin was blended with Oscan, a language which existed in Italy down to the age of Ennius the poet, who died 169 B.C.; so difficult is it to extirpate a language once grounded and rooted in any country. In England the old Norse idiom was till lately spoken in the Orkneys, and the Cornish dialect has not been discontinued more than a century.

In fine, modern investigators shew such unequivocal evidence of affinity in language, that out of 2000 German radicals the erudite Bibliander in his day, for he died in 1564, found in his researches 800 radicals common to German, Greek and Latin, all of Keltic origin, which is the same as Gaelic or Gaulish, which comprises Wales, Great Britain, and its isles.

In the numerals there is a marked similarity between English, German, Keltic, Persian, and Sanskrit. This latter is a wonderful structure and more perfect than the Greek, bearing affinity to the learned languages in root and grammar, for the Greek has a considerable portion of its vocabulary pure Sanskrit. The word *crusca*, as applied to Italian literature, the meaning of which is *bran*, bears analogy to the word *Sanskrit*, which means *pure*, or *sifted*

tongue, while Prakrit means residuum, or natural tongue without philosophical or artificial addenda or increments.

It has been remarked that Sanskrit answers Greek as face to face in a mirror, for you will find the verb in the corresponding tense, and so with the noun and adjective as to case and gender, while the idiom and government are the same with many roots identical.

Collateral evidence may be adduced of the common origin of the Indian tongues from the peculiar arrangement of the Sanskrit alphabet, so different from that of any other part of the world, and which exists in the greater part of the east from Indus to Pegu, in dialects apparently unconnected and in dissimilar characters.

A dual number is found in Greek, Gothic and Icelandic; whilst in some languages a number for more than *two* has been discovered and used: for example there is a *tetral* number in Sclavonic or Sarmatian, which is written in Greek character, resembling the Sanskrit in gender, declension, and moods with their form and paradigms. Their substantive verb *Jesmi* is only the *asmi* of Sanskrit (pp. 25. 88.), the  $\epsilon\dot{\iota}\mu$  of Greek, the *esum* or *sum* of Latin.

I advert to the Arabic language here as a congener of the remotest antiquity, the same in which Job composed his narrative, probably the most choice Arabic then, since which it has passed through its verbal and syntactical mutations, diverging into dialects of various orders of purity of which the Korcish or Koran (the Book) is the most chaste and efficient specimen of lingual purity. The Arabic characters were invented only a brief period before this publication, but it was not perfected from the Cufic till some centuries after the epoch of the arch-impostor Mahomet, like Attila the scourge of heaven, one who flushed with conquest engaged in rivalry, and who impiously challenged comparison with the Son of God, but whose de-



grading doctrines and pretensions are gradually growing pale and withered before the Sun of Righteousness.

Fortunately we are now perfectly cognisant of the Arabic of all ages, but in other contemporaneous speech we have much to seek owing to the insensate character of both Greeks and Romans, who might have learned other tongues, especially the one of mystery, the hieroglyphic, which is a sort of exalted gas, a crystallisation of *hieratic*, which was again a crystal of *demotic*, perhaps not very far removed from Hebrew, containing many of its constituents, as before remarked. From inattention to etymology it seems never to have struck the ancients that to know their own it was indispensable to investigate other languages; they placed every ancient record to their own account, and made their country the scene of every action (p. 237). From what source did they conclude their language flowed, or did they surmise that the *αὐτοχθόνες* must also have had a heaven-inspired speech? This obstinacy has its birth in pride, the same which caused the conflagration of the famous Alexandrian library, A.D. 640, by Omar the Caliph, inspired by the fury of a fanatic, an indisposition to be familiar with or sift any language, so it ended in ignorance, whose broad veil mantles the earth with darkness till right and wrong are accidents.

What stores of curious learning might have been revealed to us had any one Greek or Roman of intelligence applied himself to Egyptian lore, and enabled us to unravel the mysterious meanings on their motley stones and sepulchres. This nation is of a date little subsequent to the flood, and the very name is thought to be *ai*, a house, and *koht* fire—but more probable from *ai*, land, and Gupti, Coptic.

Names and religions in the East seem to use the word *fire*, as generic for every thing, whether proper names of places or patronymics. The word *cham* means fire, Ind, flame, implying sun and *stan*, is locality. All the Eastern

world were star-worshippers, and what is equally true and remarkable that the Peruvians in South America were fire-worshippers, for the Incas, their hierarchs and monarchs too, pretended descent from the Sun like the Persians and Chinese, and among the ten Avatars or incarnations of Vishnu the name of the wife of one was *Sita*. The word *Rama* is found among the Avatars, which would imply that the principal festival of the Peruvians, styled *Rama-sitoa*, had reference to the Indian Avatars.

In fact all antiquity through consecutive ages seems to have been one vast body of fire-worshippers supposed to have been taught first by Nimrod the giant, the hunter, to the Assyrians, whose king he was after the Deluge, which is the most rational of all mere natural religions, whether we take "the glorious planet Sol" or the Northern Star, of whose true fixed and resting quality there is no fellow in the firmament. These untutored children having deflected from the true course of virtue, and brought on themselves the retribution due, as apparent in the overthrow of language, for shameful disobedience, quite forgot or pretermitted what Noah and his immediate posterity had taught, and so substituted externalities for spiritualities, whereby mankind again lost sight of him to whom they owed all, who created them as they were, nor was his service hard. Even Abraham was an idolater worshipping the lunar amulets or types of the Theba or ark, till reclaimed for ends beyond his reach to know. They had their magicians, all conversant with fire, whose name derives from *Mag*, fire. Rab mag is great magician, Rab Saris chief eunuch, Rab-shakali chief elder. With them the names of offices were transferred to the holder, as among Europeans, Mareschall and Butler, or *Botteler*, are given to certain functionaries.

In fine there is scarce an important word in the East which does not either mean or imply the Sun or its attributes. Beginning with Budha in Sanskrit, which means

Sun, while the Trinity, Brahma, Vishnu and Siva, are names which bear similar interpretation. Budha is thought to be identical with Vuda, hence Wodi, and with *n* as a suffix, Wodin, the northern celebrity. The Egyptian Menes is again a transformation of Menu, the Sun, or  $\mu\eta\nu$ ;  $\mu\alpha\nu$ , the Moon, implying crescent, or else Noah; some think it means Nimrod, founder of the Assyrian monarchy, and Khur, hence Cyrus, all mean, Sun. *Pharaoh* is only Phre, the same in the Coptic as Phoroneus, of all Argos king, is only the same word a little modified (p. 117). Memnon in mythology is styled son of Aurora or the dawn, and Tithonus means Sun likewise. What is Cadmus but Kedom the East or Sun; and in the twelve labours of Hercules, that myth of a man, we discover the twelve signs of the Zodiac; and in the eight great gods the eight persons saved in the ark, for the history of the Deluge was no secret to the ethnic world. What of Apollo and of Mercury the Egyptian Taut or Hermes and Cadmus, all are identical? The Sun is Achad-Achad-Ham, hence Cadmus by contraction. In Chinese the word Ge or Jee means Sun, and Yue the Moon, while *Tien* means heaven personified as a God, corresponding to the  $\sigma\upsilon\gamma\alpha\nu\omicron\varsigma$  and Coelus of the Western world.

To arrive at etymologies words are compressed or evolved, letters are inserted and inversions used. If we adopt this legitimate process with *Tien* we get *neit*. Now the temple of *Neita* was at Sais in Egypt, and Cecrops came with a Saite colony and founded Athens, the eye of Greece.

In this mysterious vocable, signifying intellect and the dianoëtic power, etymologists have disclosed *Athena*, by the addendum of *ena*, and this *tien* is surmised to be no other, implying eternity. Further association seems to be in the word *tihan*, meaning a bow, or the concavity of heaven in Sanskrit, which seems to be the womb of mythology as well as of inflected diction; but Bryant

assigns it a different derivation, and that it is the genius of the ark.

Take again the proper names Venus, Vesta or Bona Dea, among the Scythians, and we discern a common source. Mitra is a name for Venus with the Persians, and Mitras means Sun.

The Greeks styled Diana Artemis, supposed to be only another variety of Mitras, the same being Venus in Assyria, associated with Astarte the Moon, the identical Ashteroth.

Even Europe was one of the names of the Syrian Astarte.

So that to this fountain of light, the *Sun*, that with surpassing glory crowned, may all Ethnic mythology be referred, who

Looks from his sole dominion like the God  
Of this vast world.

Let those who would see to what extent the word Sun or its equivalent is carried consult Bryant's Mythology, at once applicable to Deity, person, temple, tower, and town.

The Linga and Phallus are only types of that power whose genial warmth engenders all things.

The word Hur, of frequent occurrence in the East, from which so many Persian words proceed, is only the arch-chymic Sun, as *Houri*, which in Hebrew is *aur*, Sun, while the oldest form of Sabaism consists in Sun-worship, or what is more general in adoration of the whole heavenly host, and from these facts are derived appellatives of all kinds.

*Sakaa* in Arabic is the Sun, hence Sakya, a Sanskrit name for Budha; from this again is supposed to be the parent of Saeæ, Scythæ, &c. Odin or Wodin is designated son of Sigge or Saeæ, the origin of Saxon, who are thus comprised in the ample fold of fire-worshippers.

The image which Nebuchadnezzar set up was probably that of Budha or Saeya, hence Sach, Se-sach, meaning illustrious, and all are analogous. The Babylonians styled

their kingdom *Sesach*.--Jerem. xxv. 26. The Sacæ, Sacasenæ or Saxons, all may derive from the God Sacya, a deity adored under the form of a sword, which again is called Seax, venerated under the title of *Woden*, a variation of Boden or Budha, such close affinity seems to adhere to these appellatives. The festivals at Babylon were also known by the name of Sacèa, the metropolis of Sun-adorers, and even the Massa-getæ offered horses to the Sun in sacrifice, as swiftest of animals.

To extend these observations let me observe that Kisha and Kusha means Sun in Sanskrit, rendered also Ethiopia in the Bible; and the Arimaspians, "who purloined the guarded gold," are fabulously said to have but *one eye*, implying Sun-worshippers, in the *golden eye* of day.

If then the Sun came in for so large a share of man's adoration, the earth, which Dr. Faber thinks was the once blessed and original habitation of Satan the archangel in his sphere of immortalities, hurled into chaos only for his rebellion in unison with his horrid crew, who dared defy the Omnipotent to arms, and which earth was and ever will be the *only theatre* of man's innocence, fall, recovery, and *future* place of bliss, this Planet on which the Son of Man laid down his life for our redemption on the bitter cross was not less worshipped by the manifold adorers of creation.

Tacitus remarks in his German history, c. 40, that all the tribes agree in worshipping *Hertham*, mother earth, who teems and feeds all—"id est terram colunt," for earth has a creative power as well as the arch-chymic Sun, and was acknowledged mother, as indicative of fertility by the Scandinavians to the north, and Italy to the south, whose tributary sacrifice to the earth was a *hog*. The proper name Scanda is thought to be identical with Budha, which we have observed is Wodin and Odin, all indicative of the Sun.

The very habits and customs the Eastern and Western world were analogous, which we detect in the Beltane or



Midsummer day fire of the Highlands of Scotland ; and in Ireland mountains seem to have been the receptacles of these fiery tributes to heaven, akin to the fire worship of Baal ; hence the round towers of the West, according to the concurrence of archæologists, connected with a worship, whose range of empire comprised all this habitable globe.

Nations having taken their names from *heat*, as represented by the sun, so have they from its opposite quality, *cold*, which is only the abstraction of heat. This is instanced in a country whose name is a synonyme for cold—Siberia, which authorities have derived from Sabarah, the Arabic for intense cold ; while in Persia *Sarma* means cold, which leads us to infer *that* to be the origin of Sarmatia and Sauromatæ, who spoke Scythian. Again Himalaya is Sanskrit for a *cold* country, and from this name are with verisimilitude deduced *Imaus*, and Mount Hæmus.

Scythia is that populous region of the north, the *cunabula linguarum*, from whose speech came the compound Etruscan, Greek and Latin immediately, and from the Sanskrit and Arabic mediately ; and if so Celtic, Slavonic, Teutonic, Gothic and the Tartaric tongues, each may be so, and “add of whose train am I.”

The name of the earth in Scythian was Apia, the female of Apis ; in Herodotus Γῆ δὲ ἀπία. Bryant thinks the sacred Bull Apis worshipped at Memphis in Egypt is the same as ἀπία, which means native, as ἀπία γῆ, father-land ; πάππα, means father, πάππα φίλε.—*Odyssey*, Z. v. (p. 75.) Pelasgia comprised all Greece and Thrace, which was a parcel and part thereof. In Homer, *Iliad* V. v. 270, we find it was called ἄπια, from this line Τηλόθεν ἔξ’ Ἀπιῆς γαίης.

The bull is an emblem of agriculture and husbandry, so the patriarch Noah is called ἀνθρῶπος γῆς—husbandman. The Israclites worshipped a golden calf also.

Xuthus was the father of Ion, and this appellative is not

very remote from Σκυθος, which seems to imply a Scythian origin, an erratic band, who ascended and descended geographically in their roamings on this ball of earth, which seems to be the *rationale* for the word Πελαργοί, or storks, given to the same migratory body; or it may be the *type* of a people in a nomadic condition—to support which hypothesis we cite a phrase from Strabo, B. IX. c. 18, Καὶ ὅτι ὑπο τῶν Ἀττικῶν Πελαργοὶ προσηγορευθησαν, διὰ τὴν πλάνην. Homer calls the Leleges and Caucones by the same name, people who once inhabited Ionia, whereby we see Πελαργοί, come into Πελασγοί, by the change of R for S, a common substitute, for which see page 218.

Καὶ Λέλεγες καὶ Καύκωνες διοίτε Πελασγοί.—Iliad 20, v. 429. The term Pelasgæ was of extensive application and synonymous with Graikoi—whence comes Græci, which word followed Ἕλληνες. Even the Tyrrhenians or Tuscan were once called Pelasgi. This subject has been thoroughly investigated by Welsford in his instructive work on the English Language, which is a valuable *pendant* to Prichard's Celtic Nations. These co-ordinates have done for the explication of names, places and persons, what H. Tooke did for the affinities and descent of words; but however extensive their labours and indagations may have been, there will always be still some thing left for happier industry and future information in the exhaustless subject of language.

Before I close this excursive chapter on tongues and times as bearing reference to the East, I can not pretermit the opportunity of adverting to a singular language, that of Iran or Airan, Arian or Persian, whose character is arrow-headed or cuneiform, and whose mysteries may be unravelled more readily than its coeval in singularity and difficulty of explication, the Egyptian hieroglyphic symbol.

Philologers have already attacked the wrought stones and

tiles of Babylon and Nineveh, but such almost insuperable difficulties have arisen at every step that we may be said to hope against hope ; yet “*nil mortalibus arduum est*” is an encouraging adage, and experience teaches us that little is difficult to diligence and skill.

The Chinese is a symbolic and a pictured tongue, which is reported to be as old as Noah. (p. 148). This great patriarch, jointly with the *sun*, was the embodiment of all Ethnic worship ; and the ark, comprising some dozen names, Theba being the principal one. He or his erratic offspring founded that ancient empire of China ; but here also there has been a greater mutation, either by lapse of time, which subverts things and replaces them, or from change itself, which creeps in like air, than from foreign invasions which have been found both to corrupt and improve language.

When we are better acquainted with China, which promises us a vast harvest of literary, political and religious employment, we shall in a few decades of years or less, sift, winnow and analyse a tongue (p. 149) which, like its locality, is remote from general civilisation—“*divisos orbe Chineses*”—whose durability resembles the Roman boast of “*Capitolii immobile Saxum*,” a vaunt and a vain promise of eternal duration in a world, where one mutation treads on the vestige of another.

If language is phonetic, alphabetical and pictorial, as we understand in the Egyptian, Cuneiform and Chinese, what hope have we of retrieving its peculiar sounds, and as if the words concentrated in figures, and symbols were not sufficiently unapproachable, a conjecture as to *what words* were phonetic is superadded to the mystery, for great is the mystery of symbols.

The whole number of hieroglyphical characters now discovered, thanks mainly to the efforts of Champollion and Young, does not exceed a *thousand*, which can not com-

pose a system of real language, and yet are too numerous to be *keys* only like Chinese, for they are only 214. (p. 149.) Perhaps these hieroglyphics are only a *phonetic* form, which was the *sign* of things ; they were not letters, but they may represent whole words. The question has been asked were the Egyptians or Chinese ever possessed of an alphabet? It would seem that revelation only can unravel the mystery of these emblems, possessed by a wonderful people who combined in their policy great vices with a corrupt and casuistical civilisation, especially the Chinese, who indulge in immorality without stint or shame.

In the pages of Rawlinson, Layard, and others on Assyria, from Assur we find that the language of Babylon styled Assyrio-Babylonian, (probably the same as Syrian and Chaldaic of the Semitic family,) is also strikingly like the Hebrew and Egyptian. (p. 90.) Some words pregnant with meaning are styled *ideo-graphs*, as others are phonetic and alphabetic.

A dialect of Scythia is said to have been in use before the immigration of the Arian races in the days of Darius Hystaspes, B.C. 500. Is the Arian language allied to Sanskrit, of which the present Persian seems an offspring? for Herodotus remarks that the Median kingdom was once styled Aria, and that the Arians and Brachmans, the civilisers of Europe, these two great branches were kept asunder for centuries after their first separation is noted by Dr. Müller. The Indus divided India from Ariana, which is the same as *Iran* or Persia.

Modern investigation admits there are three kinds of Cuneatic or Cuneiform writing; the first, Persian or Pehlvi, of the Arian family closely allied to Sanskrit, and is it not allied to Chaldee?

The Chaldee and Syriac are the same tongue written in different characters. The inscription on the horse of *Rustan*, the Persian Hercules, is recognised as pure *Chaldee*

in Cufic characters, and adverts to Sapor the King of Persia who died A.D. 273, who took Valerian, Rome's emperor, prisoner. Secondly, there is supposition that the Brahmish or Scythic was the tongue in Persia previous to the emigration of the Arian races. And there is a third class styled Assyrian, or Babylonian, allied to Hebrew and Chaldaic, whose remotest date is assigned to 1200 or 1300 B.C., synchronous with the 19th or 20th dynasties of Egypt, if affiance can be placed in these order of kings, although adjusted by the judicious and indefatigable Wilkinson, whose valuable tribute to Egyptian literature will be *Pyramede perennius*.

Herodotus, B. I. c. 95, says that the Assyrians had been lords over Upper Asia during 525 years anterior to the defection of the Medes, which took place about 800 B.C.

The Persians under Cyrus were in a nomadic state, and spoke the Pehlvi or Chaldec. The Assyrians are presumed never to have penetrated into India, for in that country no vestiges of them are recognized. The Sacæ (in whom the type of Saxon is found) (p. 287) or Kymri were frequently on the inscriptions of Khorsabad about 1300 B.C., and under this name was included all the Northern nomadic tribes, and the Celts appropriated their name to themselves, as the Moguls do that of Elath or Ilyat, which is indicative of nomads.

In lower Chaldaea advances are in progress through the diligence of earnest indagators of language, for at Sankern we are aware that there have been found bricks surcharged with arrow-headed inscriptions, *one* commemorating the son of Cambyces who is not known in history, others with the names of kings also unknown, which, on the decyphering, are apparently of the family of Nabonassar who preceded Nebuchadnezzar. The locality of *Werka*, traditionally the Ur of Chaldaea, forms one vast necropolis. In excavating under the great pyramid of Nimrood the sagacity and



steadiness of purpose of Mr. Layard, whose emulation was quickened by previous discoveries, brought to light the tomb of Sardanapalus where the statue of this historical personage was found in a vaulted chamber, which was replete with inscriptions, being records of his reign. Even a "House of Records" has been disinterred similar to one mentioned by Ezra, containing a copy of the decrees of Cyrus, permitting the Jews in Babylon to return to Jerusalem, held in wearisome captivity "till Cyrus set them free."

This is likely to prove a *mine* of historical wealth, reinforcing Scripture and rectifying pagan accounts, and undoubted records of the empire during a long succession may yet be discovered after ages of burial.

All these records are in the *cuneiform* character, in which are the oldest Persian inscriptions, a figure or symbol capable of forming the greatest variety of ramifications and shapes, and perhaps the most extraordinary extant, quite *unique* in all known tongues, for here is one *single form* only applied so variously that it can subserve all the complications and requirements of human speech; it is simplicity exemplified in symbols like primeval diction in words. (p. 150.)

The present Persian resembles that of the Persian of Constantine's days, and much of it has been judiciously and accurately explicated by Sir H. Rawlinson on the same principle as that adopted by Dr. Young on the trilingual Rosetta stone, that is, by grouping the clauses and so extorting the hidden sense. The current language of Persia is supposed by Malcolm to be a rude dialect of the Pehlvi, but from Indian immigrants it is thought subsequent to the death of Alexander, B.C. 323, that a Zend dialect prevailed, and that Pehlvi was neglected.

The ancient language of Persia is extinct, although the subsequent sojourners in that delightful province of the

sun continued to use the arrow-headed form of writing. It is generally admitted by modern inquirers that ancient Persian was Sanskrit or the Zend tongue. At the present time the whole of this important subject has passed under the searching spirit of the age, giving us by a kind of pre-science, an analysis of what relates to the Vedic period and the Zenda Vest, their Bible, which has been even ascribed to Abraham, whom they style *Zoroaster*, living or golden star, another appellative for the sun (Zor, Sur, Syria, Osiris, Dionusus called *Surius*) (p. 98), the God of their idolatry. Dr. Müller remarks that *Veda* means *seed*, a name given to the sacred literature, in fact a collective name for the sacred literature of the Vedic age, which forms the back ground of the whole Indian world. (p. 4.)

If these affinities in oriental language are found, for there is a singular congruity of structure between all native Armenian tongues, which implies common origin, the African tongues apparently so wide asunder in sound, structure and distance are mutually related. So some indigenous or primogenial languages of America have all their words in a cluster, like grapes on a stalk, without the aid of conjunctions to marry them. According to Professor Arabesque and the Missionary Lopez, in the 1500 varieties of American dialects, there were obvious affinities, especially in their sameness of structure, the relation to each other, and their relation to the tongues of the old world, although the likeness does not lie on the surface, except in the remarkable *ecphonesis* *utl*, *otl*, which is both Mexican and Eskimaux, and similar *prolutions*.

I have passed in rapid review, I feel very inadequately, more historical than critical, the languages of the East, from the Sanskrit (p. 121) whose complex grammar and inflections was said to be too abstruse even for the comprehension of the learned Brahmins, and too prolix for reference, to the tongues whose hieroglyphic and arrow-headed symbols may

yet be unravelled by indomitable industry, and which once predominated in the learned world ; but despite of their fame, and that of Greece and Rome, these complex tongues were inferior to that used in Great Britain and its colonies, and which is perhaps from its simplicity more than any other adapted to be an *universal* language. (p. 273.)

The lead which our native tongue, the least inflected of the lettered world, has taken in science and literature, the splendid proofs it affords of its entire competency for the expression of every idea that feeling or science may impart, at a period when all the efforts of intellect and imagination challenge its inadequateness and try its powers, is also sufficient proof that language needs little of inflection to convey with rapidity every thought which the mind is able to cherish or conceive.

Mr. Gladstone has remarked that we can not know men or nations unless we know their tongue.

Diversity of language was, like labour, a temporal penalty inflicted on our race for sin, but being like labour originally penal, like labour it becomes by the ordinance of God a fertile source of blessing to those who use it aright, for it is the instrument of thought, and there is a profound relation between thought and the investiture which it chooses for itself.

## ON FIGURES OF SPEECH.

These citations are selected to exemplify *grammar* as well as poetry. (p. 129.)

Figurative diction, which is composition, admits all foreign and domestic construction; but some may say what have we to do with foreign auxiliaries? To enrich our vocabulary with words from every division of the globe is wisdom, but to allow any nation to control our style is indignity. In Greek an unrivalled felicity of diction adorns every page, but it is chiefly artificial, the work of rhetoricians. (p. 114.)

Perhaps in arts and arms and language we may add we can scarce acknowledge a superior. We have in fact a noble language admirably adapted to every species of composition, from the simplicity of Addison in prose, the Raphael of easy writers, and the sweetness of Pope in numbers, to the variety of Shakspeare, and the sublimity, the majesty of the music of *Paradise Lost* in blank verse.

Enriched with the simple, the sublime, the majestic, and a diction which will not bend to a foreign yoke, well may we defer to less gifted rivals the boast of lighter compositions.

For who did ever in French authors see  
The comprehensive English energy,  
The weighty bullion of one sterling line  
Drawn in French wire would through whole pages shine.

*Roscommon.*

On custom depends composition and not on artificial rules. We learn grammar to be initiated into the changes which words undergo, but the application of the variations rest with authors by whose authority they are, and ought to be directed.

Composition is universal and common to all languages and every period of its existence, for we know that writing never took place in any language whatever before the diction had attained a degree of perspicuity, so as not to be misunderstood. (p. 112.)

Ancient and modern diction claim the studious attention of every aspirant to literary fame, for he who confines his composition to the rules of grammar and disregards that of Horace will never earn the title of accomplished.

The delightfully figurative and picturesque expressions of Spenser almost stand unrivalled. Dryden was one of the great masters of our language, and veneration is paid to his name as a cultivator of it and literature in general, because he refined our diction, improved the sentiments and tuned the numbers of English poetry, and was the precursor of his rival Pope, who also reaped his full harvest of praise.

The language of all poetry is figurative, especially that of an epic poem, which is wholly figurative. We can not forget the æstrum which animated Virgil, when he finished an incomplete line in the fervour of reciting it by which he was transported—

“Ære ciere viros—Martemque accendere cantu.”

In poetry owing to its nature much license is allowed, and the bard “may snatch a grace beyond the reach of art.” This may be against law, but it is not against reason. Sciolists in criticism often assume a privilege to which they are not entitled, that of condemning imperiously without rendering sober reason, and this has led into many absurdities which might have been avoided, for such indiscriminate censure lessens confidence without benefiting the understanding.

It is cheering and indispensable to peruse and mark what the earliest writers of English have done in their compositions to enhance our language, for want of which many have



proceeded on theoretical and erroneous principles of criticism. Our authors wrote on principles corroborated by classical authority, unknown to grammarians and philosophers unacquainted with the origin of their native speech.

Passages in poets considered violations of syntax are easily explained on reference to antiquity and especially to primitive diction, of which mere routineers are ignorant.

That beauty of style is not a cosmopolite, like sentiment and thought, but has a native land, a sun and climate of its own, is a remark of Chateaubriand.

Language is not to be learned from general rules, it is founded on particular precedents.

Oriental poetry as compared with that of the Western world appeals more exclusively to the senses; the latter seems to unite in its appeals to the senses, mind and heart; and as language advances to perfection asperity wears away, while aspirates and gutturals are dismissed and elisions are permitted *euphoniæ gratiâ*.

Beware of parenthesis; Dr. Johnson was of opinion none should be used, as they often embarrass periods and are inconsistent with accuracy of style, and should be avoided. The ancients in no tongue used parenthesis. The proper place for the parenthetical character is in all digressions foreign to the context. It is often used unnecessarily, as, Speak ye (who saw) his wonders in the deep. Again—Innumerable as the stars of night (or stars of morning) dew drops.

Some editors overcharge punctuation; no point should be either before or after parenthetical characters; it being itself an interpunction admits no interpunction before or after it.

Sometimes an interrogative point answers the province of the exclamative, as,

How beautiful has he described the art of gaining friends!

How many are the instances of chastity in the fair sex?

Some sentences require the period or full stop although they seem interrogative, a sentence in which wonder and admiration are expressed, and no answer expected or implied is properly terminated by the exclamative point, as, How many are enchanted with idle popularity! Who can express the noble acts of the Lord! What must be the Creator when his works are so magnificent!

Punctuation was originally assigned to periods for their proper division into their constituent parts. Points carelessly placed mislead the sense, and being used by printers as much as by authors we must refer to the sense and not to the points, which should arouse the vigilance of critics, without being controlled by printed MSS.

The Latin enclitics, *posterisque* and *quibusque* and such, should have only *one* dot if the *que* is left out. (p. 91.)

A colon should not be used before a conjunction, a semicolon only should be used. No elegant period admits more than one colon, for description becomes very heavy if the periods are too long. This fault is perceived in Lord Bolingbroke and especially in the histories of Guicciardini, where much redundance is found. In fact were all books reduced to their quintessence many a bulky author would appear in a *penny* paper, and there would be scarce such a thing as a *folio* in all literature. *Simplex munditiis* or careless art is to be cultivated, in which quality David Hume was pre-eminent. (p. 160.)

Our thoughts can not be expressed but by words of different import. Equal periods must not follow one another too close. Names of persons and localities should be always written in capital letters, although Voltaire in his histories always used *small* letters, out of singularity or to annoy and deride greatness.

The dash — thus is too often used by incoherent writers in an arbitrary manner in the place of the regular point. The use of it where the sentence is abrupt, where a signifi-

cant point is required or where an unexpected turn occurs in the sentiment, as,

Is it foreign to ravage seas and land?  
To raise such mountains on the troubled main  
When I—but first 'tis fit the billows to restrain—

Again in Othello :

Put out the light and then—put out the light?  
That is kill Desdemona. A note of interrogation should follow the repetition of the word light, as denoting a sudden start of thought and inquiry as to what would follow.

After a solemn pause the dash is necessary, as

Here lies the great—false marble, where?  
Nothing but sordid dust lies here.

Those epitaphs are the most perfect which set virtue in the strongest light, as,

Epictetus who lies here was a slave and a cripple, poor as the beggar in the proverb, but the favourite of heaven.

Some epitaphs are very touching, as exemplified in this Latin specimen of simplicity, of which I annex a translation.

Innocens et per beatus	Innocent and very blessed,
More florum decidi.	Like a flower I fell—and sleep.
Quid viator fles sepultum?	Traveller, why art thou oppressed?
Flente sum felicior.	Happier I than you who weep.

The invention of epitaphs proceed from the presage or sense of immortality implanted in us, memorials to remind men of their frail condition and to excite their inward thoughts by the sight of death to a better life; and so sacred were monuments considered that those who violated them were punished with banishment and even death. Hence monuments were erected in churches and chancels, and either removing or defacing them is punishable by law, for the spot belongs in *fee* to the families, who have purchased their right to set up these memorials to remind the living of their mortality, and as a record of departed

worth and comfort to their friends and descendants. Intramural burial is coeval with Constantine the Great in the fourth century of Christianity, and in the middle ages monuments and brasses are found, while tombstones in churchyards have not been in use more than two centuries.

To revert to the dash, in Horace the line

"Regina sublimi flagello" requires a dash, and then follows "tange Chloen semel arrogantem."

Here the stroke is impending, the whip is in the air, and the reader in pain for the fair criminal, when her lover relents and desires she may be treated tenderly. On this contrast so graphically executed, (the words *tange semel*, the threat in *sublimi flagello*) depends the sudden turn of sentiment and beauty of the passage, for without proper punctuation much beauty is lost and ignorance interposed from inapt compositors as well as inadequate composers.

There is a prosaic as well as a poetic pronunciation; wherever the poetic varies from the prosaic it is poetic licence. In composition the period must not be so long as to exhaust the breath of the speaker. Particular sentences should be equal in expression, so that the voice may repose at equal intervals. To this end a period should consist of at least two members, and at most of only four. Equality supposes at least two terms and variety is established two ways in a period, in the sense and expression; a discourse incommodious to the speaker must be disagreeable and unattractive to the hearer.

All figures of speech are reducible to analogy, and so must be all known sciences thus reduced. The figures antiplosis, apposition, evocation, prolepsis, syllepsis, synthesis, synecdoche and zeugma belong to rhetorical and poetic language.

Paronomasia is not an uncommon figure, whereby a letter is changed which suggests a new idea and gives a new word, as fiends for friends. But the figure anacoluthon implies want of sequence or a non-sequitur.

Under parallelism may be included nine figures, viz., accommodation, alliteration, antithesis, correlation, ellipsis, gradation, repetition, rhyme, simile.

It seems that the multitude of these figures may be reduced to four, for Sanctius' *dictum* is, that all the rest are mere chimæras dire—"Monstruosi partus grammaticorum,"—viz., ellipsis, hyperbaton, pleonasm, syllepsis or synthesis. (p. 238.)

Short explanations of these figures may not be irrelevant with examples in Latin.

Apocope, like aphæresis, abstracts something from a word, as *mî* for *mihi*, a figure much used by the vulgar.

Antithesis is opposition or one letter substituted for another, as *olli* for *illi* in old Latin.

Aphæresis is the removal of part of a word, as *conia* for *ci-conia*, a stork.

Crisis is a mixture of syllables, as *vemens* for *vehemens*.

Diæresis is a mark thus *··*, as *aulaï*, *pictaï*, for *aulæ*, *pictæ*.

Enallage can change the voice, word and tense. (p. 32.)

Epenthesis is an insertion in the middle of a word, as *relligio* for *religio*. (p. 120.)

Metaphor is the most elegant amongst tropes and figures, and one of the most frequent in speech in savage or civil language, as Sunday is the golden clasp which binds up the volume of the week. Prayer is the key of the day and the lock of the night.

Aristotle remarks of this figure that every metaphor founded on analogy must be equally correct in a reversed sense, as Age is the winter of life, and winter is the age of the year. Of all figures of speech none comes so near to painting as metaphor, making intellectual ideas visible to the eye by imparting a ray of colour. (p. 160.)

Metaplasms, is adding, removing, or altering a letter or syllable for verse, ornament or necessity.

Metathesis is when one letter is put for another, as



pistris for pristis, a kind of whale, luncheon for noon-cheon. (p. 169.)

Paragoge is lengthening a word, as dicier for dici.

Prosthesis is the addition of a letter to a word, as gnavus for navus.

Syllepsis is when words in a sentence differ in gender, number or both, as verbum qui est filius Dei. (p. 239.)  
Turba ruunt.

Syncope is the removal of a part from the middle of a word, as dîxti for dixisti.

Poetic diction has terms peculiar to itself, or employs such as are common to prose in a peculiar way. Poetry not only retains many terms obsolete in prose, but uses a diction denied to her sister art. Poetry prefers host to army, din to noise, ken to cognisance, bourn to bound, behest to command, plaint to complaint, scowl to frown, erst to formerly, erewhile to heretofore, &c.

“While she consent my sighing *plaint* to hear.”

Gay.

The Lord of *Hosts*, the *ken* of angels, high *behest*, &c.

“The Devil

Eyed them askance, and to himself thus *plained*,”

The *lowring* element *scowls* o’er the dark’ned landscape,  
snow or show’r.

So spake the Patriarch of mankind, but Eve

Persisted, yet *submiss*, tho’ last replied.”

More dreadful and *deform* for deformed.

Oh, foul descent ! that I who *erst* contended

With Gods, to sit the high’st, am now constrained

Into a beast.

So the term like, in the ancient sense of *seem*. “Before man is life and death, and whether him *liketh*, shall be given him.”

And as they please—

“They limb themselves, and colour, shape, and size

Assume as likes them best, condense or rare.”

The words welkin, duress, wight, ycleped, hight, whilom, hardship, person, the named, heretofore, &c.

There is a tall long-sided dame,

But wondrous light, ycleped *fame*. *Hudibras*.

The sublime style employs the term morn for morning, even for evening, helm for helmet, trump for trumpet, weal for wealth, vale of death for valley, dell for recess, rill for rivulet, spray for branch, hind for labourer, acclaim for acclamation, and many synonymes of like value.

The adjectives primal for primary, primordial for primitive, supreme for heavenly, illumine for illumine, relume for relight, opine for judge, interwoven for entangle, inhume for inter, circumfuse for pour around, annumerate for enrol, simulate for pretend.

“For God will deign

To visit oft the dwellings of just men,

Delighted, and with frequent intercourse,

Thither will send his winged messengers

On errands of supernal grace.”

*Milton, Paradise Lost.*

“The bounding steed you pompously bestride

Shares with his lord the pleasure and the pride.

Some neither can for wits and critics pass,

As heavy mules are neither horse nor ass.”

*Pope.*

Laureate, roseate, animate, devote, dedicate, &c. (p. 104) are to be found elegantly used in prosaic as well as poetic diction indiscriminately, and there is no reason for their rejection, as they add grace and variety to English composition.

“Imparadised in one another’s arms.”

Impassioned, disspread, distraint, are peculiar to poetic diction, although in elevated phrase they may be legitimately and elegantly applied. Noun and verb, commutable in prose, and still more so in poetic lore. Hence the root or radix of the verb proclaims the poetic energy (p. 122.)

"Eve, discovered soon the place of her *retire*."

This word is now used for withdrawing in a commercial sense—as, retiring a bill.

Instant, without *disturb*, they took alarm.

"Uplifted imminent one stroke they aimed,  
That might determine, and not need repeat."

*Milton, Paradise Lost.*

"After short silence then, and summons read,  
The great *consult* began."  
The whole employ of body and of mind.

*Pope.*

"What she wills to do or say,  
Seems wisest, virtuosest, discreetest, best."

*Milton.*

Whether the charmer *sinner it* or *saint it*.

*Pope.*

"Which way I fly is Hell—myself am Hell."

The thought is not changed by thus enunciating it; but with how much more force is it conveyed by laying the stronger emphasis on the word *am*. Take the comment from Milton's own terms, viz.:—

"Horror and doubt distract,  
His troubled thoughts, and from the bottom stir,  
The Hell within him, for within him Hell  
He brings and round about him, nor from Hell  
One step, no more than from himself, can fly  
By change of place—  
That glory *then*,—*when* thou no more wert good,  
Departed from thee."

At that time, and to mark the sense we must lay the emphasis on the word *then*, followed by a pause. Nothing has occasioned more false recitation than terms of this class, for as many of them set down under the heads of conjunctions, prepositions, and adverbs, often change their class, have various uses and meanings, and as this distinction can be marked only by the *emphasis* or *ictus*,

reciters habituated to consider the same term always in the same light, and knowing that these smaller parts of speech are seldom emphatic, are apt to pass them unnoticed, even when they are the most important words in the sentence—

“Such pleasure took the serpent to behold,  
This flowery plat, the sweet recess of Eve,  
Thus early! *thus* alone!”

The importance of the sense conveyed by the sound *this*, demands a suitable force of emphasis—as, thus early—*this* alone—that is in a manner so consonant to the Devil’s wishes. Thus early, means so early—so very early—as we say in common parlance, She is *so good*.

Milton who has copied the sublimity of Homer, and has transfused the beauties of all the learned poets into his compositions is yet no plagiarist. Dr. Johnson observes he was the least of all poets indebted to the ancients. He was imbued with their spirit and their rays were reflected on him. To a certain degree every learned author must be a plagiarist. Virgil acknowledged that he appropriated what was good of the poet Ennius, which he called culling pearls from dunghills, and it is verisimilar that Homer availed himself of the ballads of his cotemporaries and poets anterior to his time, and interwove their rhapsodies with his own; for poems as well as those written by Homer floated through Greece, and the isles of Greece for centuries before they were collected and adjusted by Pisistratus of Athens, a firm friend and attached to science, one of valour in the field and eloquence at home, who died B.C. 527, having reduced to 24 books in each epic, the poems of Homer relative to the siege of Troy, its antecedents and its consequents. The famous author of the Analysis of Ancient Mythology, Jacob Bryant, had much misgiving as to the locality of Troy, or the siege of Troy divine, and wrote very astutely to disprove the received

notion; although it is generally admitted by the learned that the war actually took place in the æra ascribed to it, some 1100 B.C. Mr. Bryant is considered fanciful by some in his mythological disquisitions, and has given umbrage to the adherents of Homer by denying the veracity of the narrative of the epic, the greatest effort of human genius, if invention has this claim, as being the very foundation of poetry, which pours along like a fire that sweeps the whole earth before it, and as Pope remarks, in him only it burns every where clearly and irresistibly.

He wrote also on the disputed locality of Malta, where St. Paul was wrecked, alleging it was on a little island called Melita in the Adriatic Sea, for the Sacred roll declares the ship in which the Apostle and his 275 souls were freighted, was tossed up and down in Adria, in this too he is considered fanciful.

Homer, Virgil, Dante, Shakspeare and Milton appear to be the poetic universal individualities and the great parent geniuses which have nursed and nourished all others, and from whom so much has been taken, as they also committed literary larceny on their gifted predecessors. A writer may steal wisely after the manner of bees without robbing or wronging any one.

The bard of Avon says we are all arrant thieves, and playfully ascribes theft to the sun and moon and sea, and to all the powers of the universal frame of harmony, for from harmony this universal frame began.

The following citations and illustrations are under the figure

*Accommodation.*

With impetuous recoil and jarring sound

The infernal doors.—*Milton.*

Here the words are an echo to the sense.

Light as the lightning glimpse, they ran, they flew.

*Amplification.*—This is a figure that exaggerates the



circumstances of some action which is to be placed in a strong light, and may be termed Description, as that of Time.

Time in advance behind him hides his wings,  
And seems to creep decrepit with his age.  
Behold him when passed by—what then is seen,  
But his broad pinions swifter than the wind.

Description of the moon by Pope.

Or, when the moon refulgent lamp of night,  
O'er heaven's clear azure spreads her sacred light.

Again, in Adam's consternation on hearing that Eve had eaten the *defended* fruit.

Adam, soon as he heard  
The fatal trespass done by Eve, amazed,  
Astonied stood and black—while horror chill  
Ran through his veins and all his joints relaxed,  
From his slack hand the garland wreathed for Eve  
Down dropped—and all the faded roses shed—  
Speechless he stood and pale.

*Antithesis* is the opposite of Simile.

Manners with fortunes, humours change with climes,  
Tenets with books and principles with times.

Again: Reason is man's *peculiar*, instinct the brute's.  
(p. 128.)

In the days of prosperity be joyful, but in the day of adversity consider.

He hath put down the mighty from their seat, and exalted them of low degree.

If I climb up into heaven thou art there, if I go down into hell, thou art there also.

For he is not a Jew who is one outwardly, and circumcision is that of the heart.

In the spirit and not in the letter, whose praise is not of men, but of God.

A very animated instance in Milton.

Black as night,  
Fierce as ten furies, terrible as Hell,  
And shook a dreadful dart.

Inanimate objects are incapable of action but not of passion. Ex: The lance rages with eagerness to destroy.

*Alliteration.*—The author of *Piers Plowman* wrote in metre, but not after the manner of our rhymes, because his verses did not all end alike; but three words at the last verse, which begins with some one letter, as—

In a somer season, when sette was the sunne,  
I stope me into shrobbes, as I a shepe were.

This work is ascribed to Robert Langland, a secular priest of Oriel Coll. Oxon. and was written about the middle of the 14th century. The first poetry of the Saxons was without rhyme, and so must have depended on the quantity of their syllables. See Chapter on Rhyme.

Where Envy reads the nervous lines,  
She frets, she rails, she raves, she pines—  
Alas, no more methinks we wandering go  
Through dreary waste, and weep each others woe.

It has been alleged that the ancients never used alliteration, but nearly ever author disproves the assertion, although they were giants in literature, and their taste so exquisite, that they would neither tolerate alliteration, rhyme, nor any other monkish jingling: only particles and expletives. (p. 112.)

Alliteration was common in Ennius, Catullus, and the old poets, but became more rare in later writers until the decadence of literature, an example from Ennius.

“O Tite, tute Tate, tibi tanta, tyranne tulisti—”

From Silius Italicus, 8, v. 205. Diva Deæ parere paret.

There are many instances in Plautus, and in Lucretius not less than thirty, and many even in Virgil.

Homer indulged in the same vein, ψ. 115.—

Πολλὰ δ' ἀναντα, κάταντα πάραντα τε, δόχμιάτ' ἦλθον.  
O'er hills, o'er dales, o'er crags, o'er rocks they go.

Pope.

Æschylus—Prom. V. 733.

Στρέψασα σαντὴν, στείχ' ἀνηρότους γύας.

Sophocles, Thebes, V. 1480. Τέκν' ἐκ τέκνων τεκοι

Ὡς τὰς ἀδελφας τὰς δε τὰς ἑμας χέρας.

Euripides. Ἐσῶσα σ' ὥς ἴσασιν Ἑλληνῶν ὄσοι.

*Apostrophe*—This is a figure by which we address absent persons, or the inanimate objects which we personify, the most animated figure in rhetoric. In the Bible the sword of the Lord is thus personified and addressed.

O thou sword of the Lord, how long will it be ere thou be quiet.

Put up thyself into thy scabbard, rest and be still.—  
Jeremiah xlvii. 6.

Adam, in his first surprise after his creation, thus *apostrophises* every thing he sees.

Thou sun, said I, fair light,  
And thou enlightened earth so fresh and gay,  
Ye hills and dales, ye rivers, woods and plains,  
And ye that live and move, fair creatures, tell,  
Tell if ye saw, how came I thus—how here?

Again: in Sophocles' Philoctetes he addresses the mountains and rocks of Lemnos.

O mountains, rivers, rocks and savage herds—  
To you I speak, to you alone, I now  
Must breathe my sorrows. You are wont to hear  
My sad complaints, and I will tell you all  
That I have suffered from Achilles' son.

Adam, bewailing his transgression, addresses all surrounding inanimate objects.

Why comes not Death, with one thrice acceptable stroke  
To end me? Shall truth fail to keep her word,  
Justice herself not hasten to be just?

O woods, O fountains, hillocks, dales and bowers

With other echo late I taught your shades  
 To answer, and resound far other song!  
 Eve's regrets on leaving Paradise.

Must I thus leave thee, Paradise? Thus leave  
 Thee, native soil? these happy walks and shades  
 Fit haunt of Gods; where I had hoped to spend  
 Quiet, though sad, the respite of that day  
 Which must be mortal to us both—O flowers  
 That never will in other climate grow,  
 Who now will rear ye to the sun, or rank  
 Your tribes?

*Aporia, or doubt.*—This figure expresses the debate of the mind when involved in difficulty. Thus Dido, in Virgil, expresses herself after the loss of Eneas.

What shall I do? What succour shall I find?  
 Become a suppliant to Hiarbas' pride,  
 And take my turn to court or be denied?  
 Rather with steel thy guilty breast invade,  
 And take the fortune thou thyself hast made.

If it be required what are the sources of the sublime, we reply they are to be found every where in nature, and if correct, does the redditive correspond with the interrogative? This is a grammatical term, and implies, does the representation in words or figure of speech answer to the original?

*Change of Person.*—This appliance in rhetoric or poesy is not uncommon. The repetition of the noun is more elegant and forcible than the pronoun, as, How fares it with my Lord? How with my Lady? (p. 120.)

Again, There is a transition in this couplet, from the expression of endearment to that of courtesy.

Now, now I seize, I clasp thy charms,  
 And now you burst, ah, cruel from my arms.

*Combination.*

Reason's whole pleasure, all the joys of sense  
 Lie in three words, Health, Peace and Competence.

There is a combination of superiority in the epigrammatic letter of Julius Cæsar, *Veni, vici, vici*. Where two active verbs are followed by a so called neuter verb. (p. 15.) His glory is in the rapid sequel of events.

*Commination, or threat*, where the word *sker* is the same as *skirre*, scour, scud.

If they'll do neither, we will come to them,  
And make them *sker* away.  
All the stored vengeance of heavens fall  
On her ungrateful top. Strike her young bones  
You taking airs with lameness.

No; you unnatural hags,  
I will have such revenges on you both  
That all the world shall—I will do such things—  
What they are yet I know not, but they shall be  
The terrors of the earth.—*K. Lear*.

*Contrast*.—He hath filled the hungry with good things  
and the rich he hath sent empty away.

*Climax, or gradation*, is nothing more than a continued parallelism.

Believe and shew the reason of a man.

Believe and taste the pleasure of a God,

Tell ye your children of it, and let your children tell  
their children, and their children unto another generation.

Again in Young.

By silence, death's peculiar attribute,  
By darkness, guilt's inevitable doom,  
By darkness, and by silence, sisters dread.  
Redemption, 'twas creation more sublime,  
Redemption, 'twas the labour of the skies.

Soft creeping words on words the sense compose,  
At every line they stretch, they yawn, they dose.

But health consists with temperance alone,  
And peace, O Virtue, peace is all thy own.



Ah come not, write not, think not, once of me,  
Nor spare one pang of all I felt for thee.—*Pope.*

*Concession, or Epitrope.*—By this figure, something is admitted by the advocate which might be disputed to obtain something we require granted, and which he thinks can not be refused. This figure is sometimes favourable at the beginning, but unfavourable at the close, as

“I allow the Greeks learning and skill in many sciences, sharpness of wit and fluency of tongue; and if you praise them for other excellencies I shall not contradict you, but that nation was never eminent for tenderness of conscience and regard to faith and truth.”

*Ellipsis, or suppression.*—This is the opposite of repetition, a very common figure in speech, and of extensive utility, indispensable to elegance by excluding useless repetition, where the recurrent idea is understood, as I am that I am—’Tis the survivor dies. My heart—no more. (p. 107.)

*Excitement.*

With thrilling clangor sounds the alarm of war—  
I am tortured e’en to madness when I think  
On the proud victor.

*Exclamation, or Ecphonesis,* is a figure which expresses some emotion of the mind and is introduced by an interjective particle (p. 111), as

Oh the depth of the riches both of the wisdom and knowledge of God,

How unsearchable are his judgments, and his ways past finding out.

Vital spark of heavenly flame  
Quit, O quit this mortal frame.  
Trembling, hoping, lingering, flying,  
Oh the pain, the bliss of dying!  
Cease, fond nature, cease thy strife,  
And let me languish into life.—*Pope.*

The whole of this splendid rhapsody may be considered one lengthened, long drawn out exclamation.

Adam seeing Abel murdered exclaims,

Alas, both for the deed and for the cause!

But have I now seen death? Is this the way

I must return to native dust? Oh sight

Of terror, foul and ugly to behold!

Horrid to think—how horrible to feel!

Again, Samson when blind, and in the power of his enemies, piteously pours forth his laments.

O loss of sight, of thee I most complain!

Blind among enemies! O, worse than chains,

Dungeon or beggary or decrepit age.

*Expostulation* is related to interrogation, by which the person injured urges the offender with all the questions he thinks can be proposed, and pleads with him for all the topics of reason, that he may convince him of the impropriety of his conduct.

“For what have you left unattempted—what have you held sacred? What name shall I give to this assembly? Shall I call you soldiers, who have besieged the General and Emperor’s son with trenches and arms? Citizens who contemptuously insult the authority of the Senate?”

In Milton, Abdiel expostulates with Satan.

Shalt thou give law to God? Shalt thou dispute

With Him the points of liberty—who made

Thee what thou art, and formed the powers of heaven?

*Enallage*—implies every change of speech—as one mood for another, and reciprocally one tense, one gender, &c., of which instances are given p. 32, and, seem so arbitrary that grammar is at a discount in composition, and all transgression is law—Quintilian said, *Aliud est grammaticee, aliud Latine loqui.* (p. 239.)

*Frequency.*—That it may please Thee to succour, help and comfort all that are in danger, necessity and tribulation.

No change could improve this collocation of words. Our writers have taken great pains to energise their compositions, which gives them advantage in foreign competition, because they never forget, that,

True ease in writing comes from art, not chance,  
As those move easiest who have learned to dance.

*Gradation.*

O for the bright complexion, cordial warmth  
And elevating spirit of a friend ;  
But oh, the last, last what ? Can words express,  
Thought reach, the last, last silence of a friend.

*Harangues.*—As comprising the beauties of oratory in a short space, I have translated from Sallust the speech of Catiline to the conspirators against the Roman Republic, for it shows in a brief specimen the logical division of such orations. The delivery of these set speeches occupied days, and were to the auditory what newspapers are to us, a *resumé* of the politics of the time, as in the case of Demosthenes on the Crown, where he answered the accusation of Æschines, which is esteemed the greatest oration which has descended to us, containing all beauties that can be comprised in words and wisdom, which is the child of deliberation. A prompt, fluent, correct, unembarrassed and unaffected use of speech is the most pleasing and ornamental of accomplishments, and in a free state eloquence is the principal medium of good government, the most direct and honourable road to rank, power, and reputation.

It is singular that from an INDIFFERENT speaker, as Plutarch affirms, this orator, who had great natural defects, should have surmounted all difficulties in his profession, which he carried to the greatest height attainable. He laboured amazingly, mentally and physically, and would never address an assembly without preparation, or subject

his fame to the fortune of the moment ; that is, after he had attained a name above every name in Eloquence. He thought that to teach others required preparation, for few could speak as from a supernatural impulse. He considered action the chief agent in speaking, and that boldness is in business what action is in an orator.

The harangue of Catiline to his accomplices, conspirators against the Roman Republic, is brief ; but as it contains all the beauties and structure of an oration, I have set it down here in this my own translation of it.

*Sallust. Catil. CAP. XX.—Exordium.* Had I not had, my countrymen, ample proofs of your bravery and attachment, this juncture had escaped us. Vain had been these vast hopes ; vain the universal dominion within our view. Nor had I been so rash to grasp uncertainties for certainties, with the aid of men, fickle and inactive ; but since, in various and important conjunctures, I have experienced your prowess and fidelity, I am induced to achieve an enterprise, the greatest and most glorious that ever occurred, persuaded that the smiles and frowns of fortune will affect us equally, for to entertain the same aversions and the same desires, this, this is the very bond of friendship.

*Narration.* But you, all of you, have been apprised of my views repeatedly. In fact, my soul is daily fired at the very thought of the wretched life we must lead, if we do not assert our liberty. For since the government has fallen into the power, nay, is under the absolute sway of an oligarchy, kings and tetrarchs have been their tributaries, nations and states have been taxed, while we brave and honourable men, nobles and commons, have been numbered among the herd, the mob, devoid of interest, destitute of authority, servile tools to those very men to whom, were the government rightly administered, we should be a terror. Hence all interest, power, honour, wealth, are theirs ; to us are consigned repulses, perils,

impeachments, penury. How long, ye bravest of the brave, will you tolerate such abuses?

*Proposition.* Is it not more preferable to die in the field, than to drag on a dishonourable life, the scorn of their insolence?

*Confirmation.* But, O ye immortal powers, victory is in our hands, age in its bloom, courage in its vigour. They, on the contrary, are on the decline, emaciated by luxury, and verging on the grave. We have only to begin, and the business is accomplished. For what man of spirit can allow them to riot in splendour and magnificence, while we are in want of the necessities of life. Nay, not even a friendly roof to shelter us from the inclemency of the seasons. Although they are for ever purchasing paintings, statues, massy plate of exquisite workmanship; although they are for ever pulling down new edifices and rebuilding them—in a word, although they contrive every way to consume their colossal wealth, yet with all their extravagance, they can not exhaust their treasures. But what have we? Poverty at home, debts abroad. Our circumstances are intolerable, our hopes desperate.

*Peroration.* Arise, then, arise. Lo, that liberty, that glorious liberty for which we have so often sighed. Besides, riches, honour, glory, await us—these the rewards which fortune proffers to the conqueror. Let the case itself, the present juncture, the imminent danger, the spoils of war, excite you more than my voice. Elect me your general, or fellow-soldier. My brethren, my heart nor my hand shall never desert you. These things, as your adviser, I hope to execute with you, unless I am deceived, and you prefer slavery to empire.

The difference between a Letter and an Oration is, that one should be attired like a woman, the other like a man. One with large side robes, long periods, parentheses, si-



miles, examples. A letter should be short and closely couched. This was the opinion of the judicious in all ages; and Cicero, the model in both kinds, has realized these desiderata.

*The Song of Moses is another instance of poetry and oratory blended.*—Deut. xxxii.

*Hyberbation* is that figure by which there is a mixture, or inversion of the order of words, as *mecum* for *cum me*, when a word is divided into two parts, as *hunc* and *cunque*—*quo me cunque*. Parenthesis comes under here. *Hypallage* or change of case or tense, and *anacoluthon* or a *non sequitur* or no connection in the periods.

*Interrogation* is a figure of speech, which by asking a question gives ardour and energy to discourse, it is enlivened, strengthened, and thrown more forcibly along by this figure.

Demosthenes says—Would you perambulate the city, and ask what news? What greater news can there be than that a Macedonian enslaves the Athenians, and lords it over Greece? Is Philip dead? No—but he is sick. And what advantage would you reap from his demise, for should aught happen to Philip, you yourselves would immediately raise up another Philip?

See in exemplification of this figure, the inimitable passage in the prince of Christian poets, Milton, where the serpent in his temptation of Eve, uses frequent interrogation.

Ye shall not die,

How should you? By the fruit? It gives you life  
To knowledge. By the threatener? Look on me,  
Me who have touched and tasted, yet both live.  
Shall that be shut to man which to the beast  
Is open? Or will God increase his ire  
For such a *petty* trespass?

In this interrogation is the deception concealed, which

duped an easy unsuspecting mind ; here is the first lie ever told, and justifies the assertion that Satan is the father of lies.

*Metonymy.*—This figure is of daily usage, where the matter is put for the materiate, as He died by steel, that is by the sword. Ex. : God draws the *curtain* of night.

*Omission, or paraleipsis*, is a figure whereby an author pretends to conceal what he declares. “I do not mention the scandalous gluttony of my adversary, I pass his brutality. I say not a syllable of treachery, malice and cruelty.”

*Parallelism, under which is taken Correlation.*

Pitifully behold the sorrows of our hearts, mercifully forgive the sins of thy people.

In all time of tribulation, in all time of our wealth, in the hour of death and in the day of judgment.

First, highest, holiest, best.

Wisest, virtuest, discreetest, best.

Holy, divine, good and amiable or sweet.

*Correlation.*—

Over the fish and fowl of sea and air,  
Air, water, earth by fowl, fish, beast was flown,  
Was swum, was walked.

A more easy correlation is no where to be found than in beauty's value by Shakespere.

Beauty is but a vain, a fleeting good,  
A shining gloss that fadeth suddenly.  
A flower that dies when almost in the bud,  
A brittle gloss that breaketh presently.  
A fleeting good, a gloss, a glass, a flower,  
Lost, faded, broken, dead within an hour.

This is another instance of beautiful correlation in composition, when nature measures every impulse by reason, her impulses are as regular as they are diversified. When, therefore, the number of sentences are successively pro-

duced, whether for reciprocal illustration, collateral exhibition, or regular gradation, it is natural that their parts occur in analogical order and symmetry. Now this appears with peculiar lustre and dignity in the Sacred records, as,

Heal the sick—cleanse the leper—raise the dead—cast out devils—freely ye have received freely give. Are they Hebrews? So am I. Are they Israelites? So am I. Are they the seed of Abraham? So am I. Again, 2 Cor. xi. 22. Are they the ministers of Christ? I speak as a fool (*i. e.* in simplicity) I am more. In labours more abundant, in stripes above measure, in prisons more frequent, in deaths oft. Who is weak and I burn not?

*Indirect Correlation.*

The blind and dumb both spake and saw.

*Direct Correlation.*—That it may please thee to illuminate all Bishops, Priests and Deacons, and both by their *preaching* and *living*, they may set it forth and shew it accordingly.

Stood they or moved in station, motion, arms,  
Fit to decide the empire of great heaven.

Not for himself he sees or hears or eats,  
Artists must choose his pictures, music, meats.

*Pope.*

So eagerly the fiend,  
O'er bog or steep, through strait, rough dense or rare,  
With hands, or wings, or feet pursues his way,  
And swims, or sinks, or wades, or creeps, or flies.

*Personification.*—This figure is employed where any powers are called in aid to effect something, as thunder, lightning, hail—Virtues or Vices.

The thunder

Winged with red lightning and impetuous rage  
Perhaps has spent his shafts. *Milton.*

*Pleonasm* is redundancy of expression, and is the

opposite of ellipsis, which is defect or omission, as to live a life. Enjoy a joy, &c. Because the verb by itself is as equally significant as when joined to a substantive or other words. (p. 15, 20.) Should an adjective be added it is no longer pleonastic, because the verb there does not imply all the meaning.

*Reciprocity.*—

Dunce scorning dunce, beholds the next advance,  
But fop shews fop superior complaisance.  
Where wigs with wigs, with sword-knots sword-knots  
strive,  
Beaux banish beaux, and coaches coaches drive.

*Pope.*

*Adjectives* are frequently used in reference to the subject, as before observed in this Tractate. (p. 127.)

Sedate and silent move the numerous bands.  
Silent the warrior smiled, and pleased resigned.—*Iliad*.  
Swift down the steep of heaven the chariot rolls.

*Adverbs* are sometimes varied by *er* and *erst*, as Plain-  
lier shall be revealed. Sceptre and power I gladlier shall  
resign. (p. 141.)

*Either* was formerly and properly used where we now  
employ *each*, as

Here in the midst in either army's sight,  
And next the troops of either Ajax views.  
Fast by our side let *either* faithful swain  
To arms attend us, and *their* part sustain.

In this couplet, *either* is said to be used for *each*, and their employed for *his*, but without foundation, for such an application of the terms was, in the day this couplet was written, perfectly analogous. The adoption of *each* for *either* is a capricious innovation, they are synonymous, and may be retained for variety of expression.

We have remarked on the true and analogical pronunciation of *either* in p. 251, and we trust its original beauty

will not be discontinued, at least by men of *taste*. It is not earlier than this century that *ei* has been sounded like a diphthong—which it is not. It is the business of criticism to detect and exterminate errors, although embalmed in the sanctuary of science. (p. 45.) English pronunciation is fixed, and will not bear any change, at least for the *worst*; for no one can prefer *nither* to the soft and analogical *neether*.

*Reflection.*—The reflected picture of the young cock on the brink of the well in Gay is inimitable.

This said, he mounts the margin's round,  
And prys into the depth profound.  
He stretched his neck, and from below  
With stretched neck advanced a foe.  
With wrath his ruffled plumes he rears,  
The foe with ruffled plumes appears.  
Threat answered threat, his fury grew,  
Headlong to meet the war he flew.

This is a copy from Milton. Eve painting her first appearance to herself.

And laid me down  
On the green bank to look into the clear  
Smooth lake, that to me seemed another sky.  
As I bent down to look, just opposite  
A shape within the watery gleam appeared  
Bending to look on me—I started back—  
It started back, but pleased I soon returned,  
Pleased it returned as soon, with answering looks  
Of sympathy and love.

*Repetition.*—To deliver a message in the very words it is given, is founded in nature.

Art thou he or do we look for another? Lord, hadst thou been here, my brother had not died. While ye have light, believe in the light, that ye may be children of light.



Against our peace we arm our will,  
 Amidst our plenty something still,  
 For horses, houses, pictures, planting,  
 To me, to thee, to him is wanting.  
 The cruel *something* unpossessed  
 Corrodes and leavens all the rest.

*Prior on Something.*

Milton never fails in this or in any other poetic excellence to blazon imperfections or beauties, whether in divergence or convergence.

Oh, shame to man, devil with devil damned,  
 Firm concord holds—men only disagree  
 Of creatures rational.  
 And in fierce hosting meet, who wont to meet  
 So oft.

With ruin upon ruin, rout on rout,  
 Confusion worse confounded.  
 Him first, him last, him midst and without end,  
 Tho' fallen on evil days,  
 On evil days tho' fall'n, and evil tongues.

For then the earth  
 Shall all be Paradise, far happier place  
 Than this of Eden, and far happier days.

This word was gracefully pronounced *Paradis* always, and not *Paradise*, and was so written, as well as *Paradies*.

As though I were in *Paradis*.—*Gower*.

That be from thee far,  
 That far be from thee, Father, who art judge  
 Of all things made, and judgeth only right.

Thus from the source of all perfection, Milton elegantly repeats with inversion after Moses. There are also touching instances of *exclamation* repeated, as

We have wronged no man, we have corrupted no man,  
 we have defrauded no man.

Again. Had ye believed Moses, ye had believed me,

for he wrote of me.—Not every one that saith, Lord, Lord.—And verily, verily, I say unto you.—A sword, a sword is sharpened.—The sword, the sword is drawn. Ezek. xxi. 9.—Awake, awake, put on strength, O Zion —O Earth, Earth, Earth, hear the word of the Lord. Jer. xxii. 29.

Holy, holy Lord God Almighty, who was, and is to come.

And the glory which thou gavest me, I have given them, that they may be one, as we are one.

This excellence has been preserved by holy Milton, the faithful imitator of the sacred penmen.

Where with me,

All my redeemed may dwell in joy and bliss,

Welcome with me, as I with thee am one.

Prepare the way, a God, a God appears,

A God, a God the vocal hills reply,

The rocks proclaim the approaching Deity.

*Simile or Comparison.*

As in smooth oil the razor best is whet

So wit is by politeness sharpest set,

Their want of edge for their offence is seen,

Both pain us less when exquisitely keen.

*Suppression or Aposiopesis.*—A figure by which one in a rage or perturbation of mind suddenly breaks off discourse.

But oh, Ulysses——deeper than the rest,

That sad idea wounds my anxious breast.

If thou be'est He,——but oh ! how fallen !

Nothing my Lord——or if——I know not what.

Lord Cardinal ! if thou think'st on heaven's bliss,

Hold up thy hand, make signal of that Hope——

He dies, and makes no sign.

*Syllepsis*, is when the sense differs from the import of the words, hence the *meaning* and not the words is to be taken. In the learned languages words may differ in gender or number or both, as *Turba ruunt*. (p. 242.) Or

when the relative is referred to an antecedent that has *not* been expressed, but of which we form an idea by the meaning of the whole sentence. (p. 98.) To this figure are referred those short parenthetical modes of speech so graceful in Latin.

*Suspension or Anastrophe.*—A figure keeping the hero in suspense and attentive by expectation of that in which the speaker purposes to conclude his oration.

Oh God, darkness is not more opposite to light, frost to fire, pain to pleasure, or death to life, than sin is to thee.

With what sweetness does Eve carry on that rapturous speech to Adam, and with what grateful surprise does it terminate.

Without thee is sweet,  
Sweet is the breath of morn, her rising sweet,  
With charm of earliest birds.

Critics have observed that neither Homer nor Virgil have mentioned the singing of birds, but passages are found in which this obvious delight to any observer of nature is pourtrayed; while ominous birds, and divining birds are cited frequently, as are those who gave omens by flight or by singing. Hence, the phrase, *Si avis occinuerit*; sing or chirp inauspiciously.

*Variation.*

Anthares had from Argos travelled far,  
Alcides' friend and brother of the war;  
Now falling by another's wound, his eyes  
He casts to heaven, on Argos thinks, and dies.

Each of these words imply some pursuit, or object relinquished, but from different motives.

Milton is far from forgetting the obscurity which surrounds the most incomprehensible of existences, but with the majesty of darkness round circles his throne.

Dark with excessive light thy skirts appear.

He had the secret of preserving this idea, when he

seemed to depart farthest from it, as described in the light and glory, which flow from the Divine presence. In his poetic flights he had an excellence of style with all harmony and beauty of numbers, and in his majestic prose writings, his style was above prose and below poetry.

That style is best which couches the most meaning in the fewest words. In poetry and prose every diversity of grammar and construction is employed, though some have despised musical arrangement; so that the mysteries of speech may be acquired from the numberless examples of poetic diction, which are various and gorgeous as sunbeams. Here I introduce some grammatical peculiarities in conjunction with poetry, which was one of the objects I had in view in treating of figures of speech.

“Let the blind beggar dance, the cripple sing,

The son a hero, lunatic a king.”—*Pope*.

Here the definite article *the* is suppressed before lunatic.

Now thousand tongues are heard in one loud din.

Here the indefinite article *a* is omitted. (p. 127.)

Alike in what it gives or what denies.

Here the pronoun *it* is suppressed, and in the following line— (p. 330.)

Is this too little, would you more than live?

The verb adjective *do* is superseded by the principal, and in the next citation the verb essential by the specifying adverb. (p. 61.)

Once on a flock bed but repaired by straw,

With tapestried curtains never meant to draw.

In the following verse the preposition *in* is left out.

In wit a man, simplicity a child.

Here the sign of the infinitive is wanting. (p. 61.)

When to repress, and when indulge our flights.

The following are beautiful examples of elliptic diction.

Who can the past recal, or done undo?

But to create

Is greater than created to destroy.

Nor more, but fled.

I overjoyed could not forbear aloud.

He thus to Eve in few.

My earthly by his heavenly overpowered.

These are extracts from the poet of Christians, Milton, who availed himself of every species of composition known to the ancients, and copied largely from holy writ. The law of God he read and found it sweet, made it his whole delight, and in it grew to such perfection that he could transfuse its beauties, and soar with its inspirations.

In this poet we find that the truest ornament and greatest benefactors of a nation are its learned and virtuous authors, who reverently remarks, that the end of learning is to repair the ruin of our first parents, by beginning to know God aright.

Perhaps Pope has obtained the highest name for versification, although Dryden, superior in intellect to his successor, reduced our language to melody.

The long resounding march and energy divine.

The annexed couplet was said to be a peculiar favourite of the Swan of Thames, and was prized by him for its harmony and description, more than any pair of his numerous verses, and it may be admitted he had reason good for his predilection.

Lo, where Mæotis sleeps, and hardly flows

The freezing Tanais through a waste of snows.

The ear of Dr. Johnson was not struck, and he could discern no reason for the preference. Peradventure his aversion to music, a defect inherent in many of the wisest, precluded the power of appreciating such lines.

To the beauty of another couplet in Pope's compositions I will advert, in which perhaps the criticism of Dr. Johnson is not in accordance with just judgment.

Flies o'er the unbending corn and skims along the main.

Here the critic wonders that the celerity of Camilla should be expressed in so *protracted* a line, and in one of the



most *unbending* in poetry. But it describes graphically the motion of passage, like that of a bird, a partridge, brushing the surface lightly, with a long drawn-out sweep.

It is astonishing what instances of grandeur appear in Milton. Not only every metre and sound echoing to the sense, but the most apt and gorgeous language with sublimity of idea that can be conceived, being indebted as he was to the sacred roll, and warmed by the glowing fire which touched Isaiah's hallowed lips.

The admirable critique of Addison, graceful and truthful as it is, remains still below the merit of our great epic poet. The sublimity of Homer, being of human tincture, is in this particular inferior to Milton, and of Shakspeare the same may be predicated, although his magic could not copied be, or surpassed save by Milton, when aided "by *her* who dictated to him slumbering," and reinforced his easy unpremeditated lay.

"Hail, holy Light——

May I address thee unblamed."——

For the powerful use to be made of *adjectives*, (p. 129.) there is a beautiful example in the elegy on the death of an unfortunate lady, by Pope, shewing the effect produced by the repetition of words, with a similar termination.

By foreign hands thy dying eyes were closed,  
By foreign hands they decent limbs composed,  
By foreign hands thy humble grave adorned,  
By strangers honoured and by strangers mourned.

The inverted correlation in Milton of the three *abstracts* to their *concretes* is admirable. (p. 128.)

But then thou must outlive  
Thy youth, thy strength, thy beauty, which will change  
To withered, weak, and gray.  
Poetry delights in concretes for abstracts, (p. 86) as,  
If ample of dimension, vast of size,  
Even thee an aggrandising impulse give.—*Young*.

Again—

And reduce to nothing this *essential*.  
 From one entire *globose* stretched into longitude.  
 Tenfold the length of this *terrene*.  
 By tincture or reflection, they augment  
 Their small *peculiar*.  
 Whose *intellectual* more I shun.  
 Prevenient grace descending had removed  
 The *stony* from their hearts.

And since in prose, the adjective is often converted into the substantive, as *necessaries* for things, so in poetry. (p. 128.)

The fulness of the Deity breaks forth  
 In inconceivables to men and Gods.  
 About him all the sanctities of heaven.

The substantive being the qualifier of another, (p. 123.) as,  
 Uprose the victor angels.

Greater now in thy return,  
 Than from the giant angels.

Here the verb-adjective *do* is superseded by the principal. (p. 327.)

Is this too little? Would you more than live?

Thus also is the adjective elegantly used for the *adverb*, as, (p. 126.) Her hand *soft* touching.

The application of the *adjective* is every where more energetic than the *adverb*, as remarked page 127.

*Sudden* she rages like the troubled main,  
 Now sinks the storm and all is calm again.

Sometimes the verb is used for the adjective or the adverb, as,

Down the slope hills.  
 Bore him slope downward.  
 See the blind beggar dance, the cripple sing,  
 The sot a hero, lunatic a king.

Where the ellipsis is in the suppression of the definite and indefinite articles. (pp. 80, 85, 327.)

Who finds not Providence all good, all wise  
Alike in what it gives and what denies.

Here is an instance of the repeated subject or governing pronoun. (p. 86.)

Take nature's path and mad opinions leave,  
All states can reach it and all heads conceive.

Here again the repeated object or pronoun governed.

*Whose*, which is usually appropriated to persons is applied by rhetoricians to inanimate objects, as The question *whose* solution I require. (p. 96.)

Eternity *whose* end no eye can reach.  
From *whose* bourn no traveller returns.

Whose is used instead of *which*, because the expression is prosaic, and can not be so readily admitted into elevated poetry. Dr. Lowth remarks, that the highest poetry loves to consider every thing as bearing a *personal* character, but in these passages, there is no shadow of personal character or personification. It is a rhetorical figure, by which inanimate objects are represented as persons. Ex. :—

Nature cries aloud through all her works.  
Joy has her tears and transport has her death.  
Wisdom has length of days in her right hand.  
The deep uttered his voice.—Habakkuk iii. 10.

These words and ideas are properly personified, because they are accompanied with personal attributes, so that all intellectual adjuncts contribute to the formation of ideas. In Milton is a fine application of the *personal* pronoun to an abstract quality, virtue, and the substitution of *her* for *its*, which is never once found in either Testament. See page 8, 101.

Abashed the devil stood,  
And felt how awful Goodness is, and saw  
*Virtue* in her shape how lovely. Saw, and pined  
His loss.

Prose and verse, every style without distinction admits, one's elders, one's betters, for a person's elder, or better than one. Thus poetry subjoins to a possessive pronominal, a *comparative* as an appropriate agent.

Roman and Greek grammarians, know your better,  
Author of something yet more great than Letter.

Style is jejune from a paucity of ideas more than from a paucity of expression, and we must be as cautious to multiply but with ideas, as to make no picture when nothing is represented. Eloquence is not the product of art, but art is derived from it, and mends the slowness of genius. Correspondent to the art of building ideas into thought, and thought into reasoning, must be that of framing words into a sentence, and sentences into discourse, for the accomplishing of which, there must be the *mens divinator*, and a gravitation towards *living* wisdom, and although our utmost hope be not realized, for more will have to admit than like it, "I have loved wisdom more than she has loved me," we should not be disheartened, but go on our way rejoicing, and bate not a jot of heart or hope. A book may be amusing with faults and to spare, and be dull without any very risible absurdity; authors may publish, and books be in a continual state of multiplication, and but for books intellect would suffer catalepsy, or die of famine and mental inanition.

It is astonishing what progress has been made in science and literature, even since the dawn of this century. New discourses, fresh literary and scientific indagations, old MSS. brought to light, and power of production have been evinced "beyond thought's compass."

La Bruyere vainly asserted in his time, that we were come into the world too late for new discoveries, and that both nature and sentiment were exhausted. There may be still regions of fiction and fact yet unexplored, and what physical or mechanical inventions shall be left for future ages we have slight conception; they may resemble celestial

beatitudes, which eye hath not seen nor ear heard. So will it continue on this sublunary ball of earth, till we reach regions beyond the grave, for this life is a mystery, and when it ceases, then will begin the mystery of death and its sequel, when we may find that God *alone* is a simple *uncombined* spirit, and that this world is the exclusive theatre of man's past and future existence, so we must feel that sublimity is a mystery. (p. 288.)

We are sent here to exercise our faculties, neither is there aught physical nor metaphysical, which is unlawful for man, the paragon of animals, to investigate. Time itself is nothing, it is what is effected in time, and this world will not end until man attains all the perfection inherent in his being; and in proportion as minds are elevate, though they come in contact with a world of sin and imperfection, like sunbeams, they may traverse pollution and recede unsullied.

As thought and spirit were given from above so was speech, in which all should excel, because in that attribute we surpass all mortal creation, and should accustom ourselves, aristocrats by birth or intellect,

To use a language raised above the vulgar,

Just as we wear a more superb attire.

It is within the scope of all well educated people, although it may alone be within the province of the poet or orator, "*Est finitimus oratori poeta,*" to reach the pathetic, which Cicero calls the mistress of affections, a power which rouses and alarms the passions, and is considered the sceptre of eloquence; it is this power which commands the world, which rears the stooping, bends the erect, and makes captive even reluctance and opposition.

Hence, it is hoped that these citations from poetic pieces, shewing their dependence on figures of speech, and the illustrations of grammatical laws or peculiarities, may prove acceptable to all who favour rhetoric and cherish poetry.



## ON RHYME.

With respect to rhyming poetry, however untoward its prospects might be, from the circumstance of its birth and nurture, yet in time it has arrived at such a degree of strength as to invade the possessions of harmony and numbers in the region of poetry, the genuine children of knowledge and politeness, which it subdued, and reduced to a state of slavery and an implicit obedience to its despotic power. The barbarism of its origin can not be doubted, since it has ever been found amongst the most rude and savage nations, but was not even known to be polished and refined. Nor have we to seek from what stock it comes, when we see that it is so congenial with all the tongues derived from the Gothic root, that in these it is considered an ornament and gives delight ; but in the Greek and Latin, far from adding beauty to them, it becomes ridiculous and creates distaste, as the specimens we have of it illustrate in its use, begun about the end of the fourth century. So that any nation proud of its poetry, boasts only of its barbarism, and is so far on a footing with those savages that wear rings and gewgaws in their ears and noses, staining their face and lips by way of ornament. And should any people be fortunately possessed of a language equally capable of every charm and power of numbers with those of the ancients, yet give the preference to rhyme, how would they differ from the wild Indian who barter his diamonds and precious stones for bits of glass and tinkling baubles. Rhyme has not only been a false ornament to English poetry, but has also destroyed much of its true beauty, and has in a measure unharmonised our language. An objection to rhyme is the restraint it throws on the fluency of the periods. The word *reim* in its origin, means to count, and this poetry

abounded in rhyme and alliteration. Like some kinds of red paint, that applied to the face, gives it an artificial glow, but the poisonous quality of which, by constant use devours the natural bloom, shrivels the skin, and destroys the constitution. So that a custom begun through an accidental pallor, from a weakly habit of body, or indulged through wantonness may in time become not a matter of choice, but of necessity. When the English language was in its first state of rudeness, like others derived from the Gothic original, it abounded so in monosyllables and words artlessly composed of dissonant and discordant letters, that all attempts in our poets towards introducing numbers and harmony into their measure must have proved nugatory. To supply their place, they were compelled to recur to rhyme. But when it was enriched and refined by the culture of the learned languages, with stores of well formed and euphonic words, composed of different and proper numbers of syllables, it had then been easy to establish new and harmonious measures suited to the genius of the recently improved tongue. But, on the contrary, the sole use made of these acquisitions was to augment and extend the empire of rhyme. Exotic words were not admitted as denizens, but treated as prisoners, and without regard to their illustrious descent, were robed in slavish dresses, and chained to the car.

The merciless poets, with a cruelty like that of Procrustes, dragged all that were of comely stature to the bed of rhyme, and lopped them to that size; nor did those natives who resembled them share a better fate. Whatever disorders there might have been in the language before, this was the first blow given to its constitution, and the first disease that seized its vitals. Words of two syllables were reduced to *one*, of three to two, and so on. This was done by a general law with so little regard to sound, that vowels were banished, and consonants clustered

together. Nor can a cause be assigned for this, but in order to increase the number of rhyme. For as the final syllables of our heroic measure must be long or accented, no word, terminating in a short or unaccented syllable could be used. Against this, the poets found a remedy, by throwing out the vowels of every such syllable, and crowding the consonants into the preceding. This practice is humourously described by Swift in the *Tatler*. "Thus we cram one syllable and elide words, in which, some have indulged themselves so loosely, as to give a different pronunciation to the same words in different places, according as it best suited the present occasion." The same cause has also affected our language, not a little, in regard to the sense and meaning of words.

This will be obvious to any who has studied our rhymes, and seen with how little ceremony they have used words, that furnished them with a lucky rhyme, though at the expense of precision, and this may be one of the chief sources of the very vague signification of some words.

Thus has rhyme proved a considerable enemy to our tongue, in all its essential as well as ornamental qualities, and in proportion as its influence increased, that of sound, harmony, numbers, expression, energy, perspicuity and precision have been diminished. And though the general opinion be that the refinement of our language may be dated from the time the real refinement began in rhyme, in the days of Dryden; yet this may be shewn to be originally an error in judgment founded on false appearances, since corroborated by time and custom, and that our language, instead of a progressive motion towards perfection, which it is judged to have had by incautious critics, has in reality been describing a circular motion, and constantly though imperceptibly tending towards the point of its own original barbarism. This may be seen by collating its present with its past condition in that respect. The

great defects of our tongue, in its rude primary state, were that it was linked by as few vowels as possible. This fault it had in common with all other tongues, previous to their state of cultivation, but especially those of the northern nations, the roughness of whose nature and manners seem to have imparted a roughness to their speech. When by conquest commerce, the introduction of literature and of the arts and sciences, our tongue became enriched with numbers of words borrowed from other languages, or else new coined, it was rendered only more copious and fit for use, but it received little or no benefit in point of sound or harmony. For the new and adopted words were compelled to bend to the genius of the natives, and on their admission were despoiled of their ornamental vowels, and in many of their better sounding consonants were changed for those of a rougher kind, that were more in use and familiar to the ear. They were all reduced to one, or to as few syllables as possible, by cutting off their initial vowels or their terminations. Thus out of expendo was made spend, extraneous came strange, debitum debts, dubito doubt, clericus clerk, spiritus spright.

Our first poets found it impossible to produce any thing harmonious out of materials so discordant, and were therefore obliged to content themselves with the single and poor ornament of rhyme. Those that succeeded them endeavoured all they could to remedy the defects of our language, and make it capable of numbers, by adding length to words and increasing the number of vowels. This was begun by Sir John Gower, and afterwards carried to a great height by his disciple Chaucer; though the language had not as yet arrived at sufficient perfection to admit discarding rhyme entirely, and relying wholly on numbers; yet by keeping rhyme in its proper subordinate state, it was daily tending towards it. For in the days of Chaucer, rhyme was considered in its true light, the lowest part of

poetry, who may be said to be the first of our versifiers who wrote poetically, while Lydgate, a monk of Bury, his cotemporary, induced a more settled condition of writing. Neither sound nor meaning were sacrificed to it, whenever their interests became incompatible rhyme was obliged always to give way; it was thought less evil to have an indifferent rhyme than to maim the sense or pronunciation. No words were contracted, no vowels thrown out of syllables to make room for that, on the contrary, they prefixed initial and added final vowels, as often as possible. The termination *e* was always sounded. The words were generally lengthened by the addition of *eth* and *ed* in their variations; and many nouns as well as verbs by *en* instead of *es*, as *shoen* for *shoes*, *perceiven* for *perceives*. But all these steps towards rendering our tongue completely fit for numbers and measures were defeated by some, who afterwards arose, and who have been styled the refiners of our tongue, when in fact they have been the corrupters of it. Some that were possessed of a happy facility in rhyming, so level to the capacity of all people, influenced the taste of the nation, and consequently gave rhyme the first place in poetry.

This usurper, like all others, exercised his power tyrannically, and the whole language submitted to his will. Then it was that our vowels were again discarded, according to the old barbarous rule, and the consonants were clustered together as if curdled. Then it was that the initial and final syllables were lopped, and monosyllables again multiplied. *E* final became mute, *eth* was changed into the hissing *s*, and *ed* was dispoiled of its vowel, with innumerable other corruptions. And all this with no other view than to increase the number of rhymes. Had this been used as poetical licence only, the constitution of our language had not been impaired by it. But the poets knew too well that if words were written or enunciated



differently at the end of lines from what they were in other places, rhyme would have but a precarious existence, and would be soon deniched. They therefore abridged their words in the same manner in all parts of the verse ; and not content with this, they introduced the same custom into prose. Thus has the evil been irretrievably spread through the substance as well as the form of our tongue. Whoever will but cast his eye over a few pages of Chaucer and will collate them with those of any other poet, will find by the number of apostrophes in the latter, that the proportion of vowels to consonants was greater in his days than at present, and consequently the words of our language was better constituted at that time to give pleasure to the ear in point of sound.

All those corruptions will, on reflection, appear to have been owing to the neglect of the study of oratory ; for had the art of speaking been made a necessary branch of education, which it certainly should have been, our language had soon, like the Roman, been fixed on invariable rules. The care of it, in regard to sound and pronunciation, had then belonged to their natural guardians—the public speakers—who were more interested in the proper support of those rules, as they addressed their words only to the ear, nor had they allowed this province to be usurped by the poets, whose works are chiefly submitted to the eye. The poets, in that case, must have taken their standard of sound and pronunciation from the orators, who had certainly the better right to fix it ; whereas, by this neglect our speakers have been obliged to follow the poets in their capricious changes of pronunciation and in the Gothic sounds again restored by them, through the amputation of syllables and banishment of vowels, in order to bring down our words to their low standard. Had the art of reading and speaking well been studied by all who applied themselves to literature, people in general would have had some

rational principles and stated rules to guide them in these points, and had never suffered so absurd and pernicious innovations to obtain. But, having neither precept nor example, they were without judgment or taste, and therefore were admirably fitted to follow with blind zeal those writers most pleasing to them or most fashionable. The prevalent ignorance or want of taste compelled the poets also to adapt their measure to the capacity of their readers; for it is obvious that had knowledge and taste been more general, all who were possessed of genius would have studied numbers and measures only, and left rhyme to pretenders and men of inferior capacity. But to what purpose was it to be at great pains and cost to collect pearls to throw them before mere animals? Numbers, cadence, and harmony in measure can no more be perceived by persons, who can not read with propriety and grace than the charm of musical composition can be known from a view of the notes by one who is not acquainted with their powers. There are few ears so dull that are not sensible to rhyme, and this it was that made it of general use among all that wished to have many readers, all that wrote with a view to profit or reputation.

But under whatever necessity the French or other modern tongues may be to use rhyme, and the imperfect rule of measure which they employed, the English alone, from the very genius and constitution of the language, need not submit to those restraints. On the contrary, from whatever concurrence of circumstances it has happened, it may be proved to be superior in its qualities, not only to all the modern, but, on the whole, to the admired languages of antiquity. Whether it be, as in the well-known story of the painter's sponge, that the casual blending of the colours produced a more natural foam on the horse than the utmost skill of the paintbrush could have drawn, so the variety of tongues out of which ours has been composed

has formed one more finished in its nature than the utmost labour or art of man could have contrived; or from whatever cause it may proceed, the fact is indubitable, that we are possessed of one more capable of answering all the purposes of speech, whether of use or ornament, than any that has ever existed.

Were our language studied and improved to that degree of perfection of which it is susceptible, it would appear that the qualities of sound to fit it to all sorts of poetical composition are blended in more happy proportions than in any other, and that we have on that account as great an advantage over the ancients in point of numbers, as the invention and improvement of our musical instruments have given us in respect to harmony. But in both cases we have failed of the end, by an abuse or neglect of the means which could give us the superiority. An ingenious treatise on musical expression has laid open the sources of the bad taste that prevails with respect to that art. Music consists of tune and time. As the fate of its sister, poetry, seems to be similar, and from similar causes, I shall use what he has said of the one to elucidate what I have advanced with relation to the other. He remarks that, properly speaking, there are but three circumstances on which the worth of any musical composition can depend — these are melody, harmony and expression. When these three are united in their full excellence, the composition is then perfect; if any of these be wanting or imperfect, the composition is proportionably defective. The chief endeavour, therefore, of the skilful composer must be to unite all various sources of beauty in every piece, and never so far regard or idolise any one of them as to despise and omit the other two.

Every reader of discernment will see at once that this is analogous to the numbers of poetry. He proceeds to shew the present errors and defects in these respects.

The first error we shall note is, where the harmony, and consequently the expression, is neglected for the sake of the air, or rather an extravagant modulation. The extreme of running all our music into one single part, to the utter neglect of all true harmony, is a defect more essential than the neglect of modulation only, for harmony is the basis of all musical composition. Is not this similar to the practice of our poets in making rhyme the chief object of their attention, and using, as much as possible, one uniform movement in their verses, to the great prejudice of harmony and expression? In accounting for the spreading of this false taste, he assigns the following as the chief cause:—

“It may be affirmed with truth, that the false taste, or rather the total want of taste, in those that hear and that always assume to themselves the privilege of judging, has often produced this low species of music; for it must be owned that this kind of composition is apt, above all others, at first hearing, to strike an unskilful ear, and hence masters have often sacrificed their art to the gross judgment of an unrefined audience.”

Is not this directly parallel to what has been said of poets and their readers? He has assigned a quite contrary cause for a corruption of a different kind, when comparing the state of modern with ancient music. He says, from the structure of these instruments we can not form any vast idea of their powers, they seem to have been inferior to those in use at present, but which, indeed, being capable of as much execution as expression, are rendered only more liable to be abused. Thus the too great compass of our modern instruments, tempting as much the composer as performer to exceed the natural bounds of harmony, may be one reason why some authors have warmly espoused the cause of ancient music, and exclaimed against that of modern music.

Here, indeed, the comparison does not hold. Our poets, far from running riot on account of their abundance, have starved themselves in the midst of plenty, and through their want of skill in the management of their instruments, instead of producing the great variations of tones of which it is capable, they have confined themselves to a few simple modulations, which make it appear to have a little less compass than those of the ancients.

And this was a natural consequence of not studying our language, without which it was impossible we could know its peculiar grace or force, or perceive what sort of numbers were best suited to its genius. Nothing was left us in this case but imitation, and as it was soon found that the Roman measures could not be adopted into our tongue, we followed the track of our neighbours, and built our poetry on their rules. Thus did we submit through choice to all the imperfections under which theirs laboured through necessity. We blindly considered our language as formed upon the same Gothic model with other European tongues, and, through want of inquiry, did not know that ours alone had retained all the qualities that gave charms to ancient poetry, besides some peculiar to ourselves which, properly used, give us a superiority over them. We did not know that amidst all their variety of measures in their different species of poetry, there is not one to which we either have not, or may not have, something analogous in ours, and for the most part, superior in its kind. Our blindness in this respect is the more extraordinary because it is a thing no longer in embryo, to be seen only through microscopes, but we have proofs of it glaring as daylight, and the full grown perfect productions are obvious to the senses. But we have eyes and see not, ears have we and hear not. How few know that Milton does not equal or exceed Homer and Virgil in aught so much as in numbers. And if it can be proved that we excel them in that respect in the more



sublime compositions of epic and tragic poetry, no one can pretend to say that we may not compete with them even in lyric strains, if our language be cultivated and restored to its purity. We have one instance at least on which to ground this opinion, which is, that the English can boast of the most finished ode that was ever produced in any language in point of variety, harmony, and expression in its numbers, and were it not disfigured by rhyme, it must, in the opinion of the most delicate and unprejudiced judges, bear away the palm from all antiquity—I mean Dryden's Ode to St. Cecilia. If our language in its corrupt state were capable of so much, what might we not hope from it, were it polished and refined? Should we recover a true taste, and by discarding rhyme, make room for our exiled vowels? who knows, when the sound of our words were rendered more melodious, what delightful measures a true genius might yet discover, and what yet bold Pindaric flights he might take when his wings were full grown, and his fetters struck off? Lest we should too hastily determine with respect to the number and kinds of measure that the genius of our tongue will admit by what has been done, be it remembered that Horace, the "*numerosus Horatius*," was the first that discovered to the Romans the variety of numbers of which their language was susceptible, although it had been for some time in the utmost state of perfection before he began to write.

The general ignorance that has prevailed in respect to this point will not appear surprising to any one who reflects, that it is impossible to know anything of poetic numbers without skill in reading. The verses of a poet, and the compositions of a master of music, are precisely on a par. Let us suppose a country in which the science of music were at a low ebb, and the instruments proportionably poor—let us suppose that men of the most eminent

genius in the art should arise in that country, could they shew them beyond what was in the compass of their instruments to execute? Suppose one of extraordinary ability should be able to set down on paper compositions of the sublimest harmony, must they not be totally unknown, were it impossible to have them executed? Is it not to be supposed that all musicians who sought either fame or profit, would in such a country restrict themselves to such strains and modulations as were best suited to their instruments, without lavishing their time in laborious researches into useless theory which could not be reduced to practice? Could it be expected that any genius, ever so towering, should be so disinterested as to employ himself entirely in works which could add neither to his fame nor profit, while alive, in hope that proper instruments might afterwards be invented, which in the hands of able performers might display their beauties, and gain him honour with distant posterity? Nay, let us suppose that he could invent proper instruments, or import them, with proper performers from some other country, would he not find it difficult to alter an established national taste, till the art were first studied, and a true taste introduced, founded on the knowledge of the rules? It would be difficult to persuade an ignorant Highlander that any instrument is so agreeable to his ear as the bagpipe, or an uncultivated Welshman or Irishman that the harp is not superior to the violin, nor would all the rhetoric in the world induce them to believe that a piece of Mozart's composition is comparable to one of their own wild airs. And this prevalence of custom and early impression is not peculiar to the rude and ignorant only, but is seen as remarkable in the most polished countries. All know with what rapture in old times the Parisian listened to the music of the French opera, which is disagreeable and grating to the ear of a polished foreigner. But the poetical composer is in every point under greater difficulties than the musical.

The works of the latter are publicly shewn in all their beauty and force by the hands of skilful performers regularly trained, so that he has a chance of having some good judges among his auditors, as all persons inclined to obtain a critical knowledge of that science are furnished with examples as well as rules, on which to form their taste. But the tune of the poet is sung only in private, where every reader is to himself a performer. How skilful soever he is likely to be may be judged by considering that in an art infinitely more difficult than the musical, he has neither rule nor example to guide him. So that if the instrument be out of tune, or the ear vitiated, the performer will not be sensible of these defects in himself, but will impute the fault to the numbers of the poet. To such an individual those strains which are most harmonious, and in which the skill of the poet is most displayed, will appear most discordant. The more diversified the cadence, the more varied are the numbers; the more disagreeable and ill-formed will the verses appear from a uniformity of pronunciation—an error, into which unskilful readers of necessity fall. To such, the introduction of different feet into the same measure, and their judicious combinations appear to create disorder and confusion, and the want of rhyme is with them the want of measure, which used to be their unerring guide in making the close. Thus it is the Chinese judge of European pictures. Unaccustomed to consider the different excellence of their own, only in regard to the richness of the colouring, they see no beauty in ours, which they say have too many black spots in them, for so they term the shades.

Hence it is evidenced, that our poets, if they expected to be read with pleasure, were compelled to adapt their strain to the capacity of their readers, and to use such numbers only as could easily be perceived. And hence arose that uniformity of cadence and general use of rhyme in their

works. Thus, as their task became extremely easy, they were saved the trouble of studying the principles of their art, and set up at once for masters without serving an apprenticeship. They entered immediately on the practice without knowledge of the theory, and instead of unerring rules to direct them, they had only two uncertain guides, imitation and their own ears. Of all the poets that have written in our language, there seems to be but *two* who have dived into the principles of versification, and traced English numbers to their source. These were Dryden and Milton. This may be sufficiently exemplified by the different conduct of these two contemporary writers, and the different uses they made of their powers, as well as the reception their works obtained from their countrymen. Dryden knew perhaps the theory of numbers as well as Milton, but was far from making the same use of his knowledge, which he turned wholly to serve his own views. He wrote for sustenance, which depended on his present fame, and present fame was to arise from pleasing present taste. That once obtained, the bookseller, who considered not the intrinsic value, paid him in proportion to the bulk of the work, or the number of lines it contained. Being always a needy, he was of course a hasty writer, but his genius came to the rescue. Possessed as he was of such a happy turn for rhyme, he could have produced almost a hundred lines "*stans pede in uno*," that would give delight on account of that facility, in the same space of time that he could have written ten, whose beauty depended on the propriety and harmony of numbers, and the charms of which, after all his pains, could not be perceived by the multitude of unskilful readers.

The tragedy of Gordobue by Thomas Sackville, Lord Buckhurst, written and printed in 1565 surreptitiously, and reprinted 1571, was the first proof of this style of composition, known as blank verse, but others ascribe it to Grim-

bald, who was educated at the same College as Milton was, viz. Christ's Coll. Camb. Many hasty thoughts would appear beautiful on account of the richness of the rhyme, which in blank verse would be considered puerile. Add to this, that indulgence to all faults and errors of this kind of writing, is more easily granted than in any other, from a supposed restriction under which the poet lies—which in fact to one possessed of a natural faculty in that respect, improved by habit, there is no style easier. When all this is considered it ceases to be a subject of wonder that Dryden should exert his powers to keep up a taste so well adapted to his purpose, and to make it extensive as possible. With this view he gave a remarkable instance of what has been before observed, how it is in the power of one single individual of reputation to introduce or confirm a bad taste in a whole nation, by making even tragedies in rhyme, which were not only heard without degout, but, as we are informed, imparted delight to the viciated ear of those days. Now it is long since we have evinced propriety enough to banish those monstrous productions from the stage, introduced by King Charles II. who had been inoculated in France with this bad taste. Upon the whole Dryden was the reigning poet of his time, and his works were universally perused and admired. Nor would the number of his votaries have been lessened at this day had not a successor of more application and greater leisure outstripped him in his own art.

Milton acted on principles directly opposite. Like the great bard of antiquity he painted for eternity, only his conduct in this respect was infinitely more disinterested, as he resigned all chance of present fame. His light shone forth in vain, for the darkness comprehended it not. His almost divine poem of *Paradise Lost* was sold for £15, which sum was to be received at three different instalments, the last of which payments we have reason to believe was



never satisfied. Nor do we find that the bookseller was a great gainer by the transaction. Yet, notwithstanding the unsuitable returns made him he was not to be deterred, but still proceeded with a noble zeal for the honour of his country and its language, to leave behind him most finished models, the beauty of which, though lost upon the blindness of the age, might be perceived and appreciated by an enlightened posterity. Nor could any selfish motive induce him to swerve from that strict rule of right, by which he squared and quadrated all his poetic writings. To use the words of one of the most ingenious and judicious of the moderns, "the contempt in which, perhaps with justice, he held the age, prevented his condescending either to arouse or instruct it. He had before given his unworthy countrymen the noblest poem that genius conducted by art could produce; and he had seen them receive it with disregard, if not with contempt. It was said of it "A blind poet, *one* John Milton, had *writ it*." Conscious therefore of his own dignity and their demerit, he looked to posterity only for his reward, to posterity only directed by his future labours. Hence it was peradventure he formed his *Samson Agonistes* on a model more simple and severe than Aristotle himself would have demanded, and chose *Æschylus* for his master rather than *Sophocles*, or his familiar, much loved *Euripides*; intending by this conduct to put as great a distance as possible between himself and his contemporary writers, and to make his works, as he himself said, "different from what among them passed for the best." The success of this poem was what was to be expected. The age in which it appeared treated it with total negligence, nor until lately had that posterity to which he appealed, and which has done justice to most of his other writings, given to this excellent piece its full measure of popular and universal fame. It is now as fully recognised as *Paradise Lost*, although *Hudibras* was preferred at starting."

Here may arise a dissent from the opinion of this judicious observer, when he seems to think that the posterity to which he appealed has already done justice to most of the other writings of Milton, though not to his *Samson*. We have indeed done him all the justice in our power, and given him his due degree of praise for such part of his excellence as we are capable of perceiving, but we scarcely think the present age so illuminated as to be able to see, or fully admire, some of his greatest beauties. True it is, his *Paradise Lost* has long since obtained its full measure of popular and universal fame. But this perhaps may be attributed to another cause than a general improvement of taste. It is more than probable that it was chiefly, if not wholly, owing to the papers of criticism on that poem, published by the most popular and universally admired of our writers in prose, Addison. As these are preserved in books which have been more generally read than perhaps in any other in the English language, the fame of the poet goes hand in hand with that of the critic, and the perfections of the poem pointed out by him are as generally known as the essays in which they are displayed. An argument in support of this opinion may be drawn from the vast number and variety of editions of that poem which have appeared since the publication of those papers; whereas before that time the work was little known or little sought. True criticism was then a new species of writing in English. It had not only the charms of novelty to recommend it, but likewise the highest abilities in the writer. All who admired the analysis of the work of course applied themselves to read the original, partly led by curiosity, and partly from an actuating principle of man to judge for himself in all critical inquiries, and to examine whether the remarks were made with justice and propriety. This will account for the universality of this poem as to its being read, and also for the general applause which has ever since attended it. Readers

of taste and knowledge extolled it from a perception of its merit, and the ignorant and tasteless relied on the authority of the critic, and joined in the cry, lest they should discover their own want of judgment. This may also serve as a clue to guide us to the cause why the *Agonistes* obtained a so disproportionate degree of fame, and was known only to the few—for had the same critic taken the same pains to exhibit the beauties of that poem, which he did in respect to the epic, it is more than probable that it had been as generally known and lauded as the other, though not so universally admired. To corroborate this position it is worthy of observation that no other work of his has made its way to public knowledge without the aid of some helping hand. The *Allegro* and *Penseroso* were confined to the closets of the judicious, till the celebrated Handel by the charms of his music, forced them into celebrity—and his *Comus* lay buried in obscurity till the magic of music brought it before the public eye—and how little that public was capable of perceiving its beauties might be seen from the reception then attending it. For while the skill of the musician was applauded to the echo, the poem itself was little regarded, or occasioned weariness and satiety. It will be alleged by some that had it not been for the ornament of the songs the dramatic poet could not have long survived, and the whole piece had declined in estimation.

A particular fatality seems to have adhered to Milton, different from the case of all other poets. Any one piece of allowed excellence and general reputation would be sufficient in any other writer to excite the highest curiosity to see whatever other curiosities he might offer the world, and to stamp a value upon them beyond their intrinsic merit, while in this case, though there never was anything more generally allowed than that he was the author of the noblest poem that has appeared in our tongue, perhaps in any, yet this has not induced many to look through his

other works, though they are really, in their several kinds, of equal excellence with *Paradise Lost*—and this is an incontestable proof that however general the praise has been, and however lavishly bestowed on this noble performance, the greater part of it arose in fashion and authority, and a quota of the amount of admiration it has excited has been only pretended. For if people were only as much pleased with that work as they would make us believe, what could stop them from pursuing the delight which they must of necessity receive from the perusal of other, his incomparable pieces? The fact is that though Milton has by the means mentioned obtained universal renown, yet it is far from being founded on a right and solid basis. Fashion and the authority of a few allowed judges may go a great way towards making a poem admired, and to obtain the incense of general praise, but this, as Macbeth says, is only “mouth honour—breath, which the poor slave should fain deny, but dare not.” The poetical, like the regal crown, can have no great security but in the hearts of the people, and the hearts of the people can be engaged to the Poet only by the pleasure and delight which his works administer to them. Now, although Milton has been put into possession of his lawful sceptre, and all due homage attendant on that investiture has been paid him, yet his throne seems to be founded only on his right, and has not yet obtained the full affections of the people. The reason of this will at once be seen, when we reflect that however some other points in a poem may to the judicious appear more essential, yet it is by the charms of versification chiefly that the multitude are won. In poetry as in painting, the unskilful majority are more captivated by the colouring than the drawing. If, therefore, the works of Milton appear defective in this respect, if his verses in general, far from giving pleasure and delight, should strike the uncultivated or the viciated ears of the age as dis-

cordant and unmusical, the whole difficulty will at once be solved. His other merits and excellencies, displayed by judicious critics, may procure him a few real and shoals of pretended admirers, but cannot acquire him lovers. Men may be reasoned into esteem, but not into affection. This arises from an involuntary delight, immediately perceived from a contemplation of the exciting object. Addison has with great accuracy and clearness laid open the art and judgment of Milton in the choice and conduct of his fable, in the masterly drawing of his characters with suitable manners, and in the sublimity of his sentiments and diction. These justly challenge our admiration and extort our praise, but the charms of his numbers are covered with a veil. The admirers of the ancients, when they are compelled to allow him his due merit, yet add, with an apparent concern, though with a secret satisfaction, that it is a pity so excellent a workman had so poor materials, and the composition of so great a genius had not the advantage of the ornaments which the languages of Greece and Rome have supplied; while those of modern taste sigh for their rhyme, like Dr. Johnson, and lament the want of that uniformity of cadence to which their ears have been attuned. But not one reader perhaps in many thousands knows that a peculiar beauty of Milton is his versification, and that he has excelled all writers of all ages and countries in the uniform variety, harmony, and expression of his numbers. Shakspeare's numbers are occasionally inimitable, for "rough, smooth, dense, or rare," but he is not so uniformly harmonious as Milton, who dedicated his time to the delectation of music, and his verse to the realisation of melody. Nor will this appear an extraordinary assertion when we reflect that this is impossible to be known without perfect skill in reading—that we are of necessity corrupted in our principles of that art by ignorant masters and false rules—and that there is



little attempt made to amend it. While, therefore, we remain in an ignorance of that art, we must as necessarily remain in ignorance of the true beauty and secret power of numbers, as we should do in regard to musical compositions where the instruments are defective, out of tune, or the players unskilful. The poems of Milton must appear in the same light to us as our pictures to the Chinese—too many dark shades and opacity. Until that art is studied we shall be far from having it in our power willingly to give that first of poets his wonted praise, that we shall be even blind to some of his unapproachable excellencies. Besides the charms of versification we shall lose some of the finest parts of his imagery, and in many places not even be able to comprehend the full drift of his ideas. Let us therefore apply ourselves *con amore*, and with diligence, to a study capable of affording such unalloyed delight. Let us examine our language with care, and dive into its secret and recondite treasures. Let us be no longer content with a poor meagre vein of ore which we find near the surface, and which, after the French fashion, serves only to wiredraw or gild over a baser metal, but let us dig into the mine, where we shall discover a plenteous lode, equal in richness and superior in amplitude to that of the ancients. Should theirs be held for a purer specimen, yet will ours be found to contain no more alloy than will render it fitter for all sorts of curious workmanship.

Too long time have the beauties of the British muse, like those of the sex, been concealed, or spoiled, or corrupted by foreign mode and false integuments. The carmine on the cheeks and lips, the fantastic dresses, the tightened stays, (the prodigious crinoline, successor of the hoops, under whose amplitude, Swift remarked in his day, that a moderate sized gallant might be concealed), only spoil the bloom of a complexion, the flowing ringlets of the hair, the easy shape and graceful mien. Should a

polished Athenian arise and behold her thus decked, he would be astonished to see in a country, illumined by their rules and examples, deformity made a science, and barbarism reduced to rule and practice. Our northern muses, thus adorned, like a *traviata*, are made to inflame passions, and not to regulate them. What hope can we entertain of a robust and healthy offspring if we allow such inconsistencies and irregularities? Let our muse be redeemed from tyrannical sway, which fashion superinduces, and restore her to her native rights, simplicity and demeanour. We require little meretricious ornament,—let us leave to the sallow foreigner their ceruse and cosmetics, but let the British carnation and white appear in their genuine lustre, as laid on by nature's own pencil. Let other writers, remote from our shores, torture the body of their muse into a fantastic shape, or hide crookedness of limb, or curvature of spine under an armour of steel, cover puny members and a mincing gait under wide circumference of garments, but let the easy mien, the comely stature, the nicely chiselled symmetry, decently revealed, and the unrestrained majesty of motion in the British muse be displayed to sight in their native charms. Then shall she stand confessed the genuine sister of the Grecian muse, and not the less beautiful for being supremely engaging as “Beauty's youngest daughter.” Then shall her votaries burn with a pure and holy flame, and the poetic offspring, from chaste union between sense and harmony, will be found lovely, vigorous, and destined to long-lasting, instead of chimeras, dire shapes flitting as clouds, and mere airy echoes produced from the wanton marriage of sound and fancy.

It is remarked by Du Bos, an eminent French critic, that although the French language is incapable of any tolerable poetic measure without rhyme, that there is no rule in poetry the observance of which costs so much

trouble and produces so few beauties in verse as that of rhyming. Rhyme frequently maims, and almost always enervates the sense of a discourse. For one brilliant thought which the passion of rhyming throws in our way by chance, it is certainly every day the cause of a hundred others which we should blush to use, were it not for the richness or novelty of rhyme with which these thoughts are attended. Some, perhaps, will say, there must be greater beauty in rhyme than it is pretended to shew. The consent of all nations, they may add, is a sensible proof in favour of rhyme, the use of which is universally adopted. It is to be replied, in the first place, that we contest not the agreeableness of rhyme, but look on this agreeableness only in an inferior and subordinate light to that which arises in the numbers and harmony of verse, and which shews itself continually during metrical pronunciation. Numbers and harmony are a light which can emit a constant lustre, but rhyme is a flash that disappears after giving a short-lived splendour. In fact the richest rhyme has but a transient effect. Were we even to note the value of verse only by the difficulties that are to be surmounted in making it, it is less difficult, without comparison, to rhyme completely than to compose numerous and harmonious verse. In arriving at the latter we encounter obstacles at every word. Nothing extricates a French poet from these difficulties but his genius, his ear, and his perseverance, for he derives no aid from any method reduced to art.

These obstructions occur not unfrequently when the poet purposes to rhyme well only, but endeavouring to surmount them, he consults a lexicon of rhyme, the favourite code of all versifiers. For let these writers say what they may, they all have that excellent work in their studies, as their poetical *Vade mecum*.

Secondly, I grant that we rhyme all our verses and that

our neighbours do the same. We find the use of rhyme even in Asia and America, but these are barbarous, and the rhyming nations that have been civilized were barbarous and illiterate when their poetry was first formed. The languages they spoke were not susceptible of greater perfection of verse, when they laid the foundations of their poetry. True it is that the European nations became in process of time polite and learned. But as they polished themselves not till a long time after they were formed into a body politic, and as their national customs were settled and even strengthened by their long standing, when these nations received improvements arising in a judicious culture of Greek and Latin, those customs had been polished and mended, but could never be totally altered. An architect who undertakes to repair an old gothic structure, may make alterations to render it more commodious, but he can not alter defects arising in the first construction. He can not shape it into a regular building without pulling down the old one, in order to erect a new edifice on a different plan.

Rhyme, like fiefs and duels, owe their origin to the barbarous state of our ancestors. The people from whom modern nations are descended, and who subverted the Roman Empire, had their poets, though barbarians, when they first settled in Gaul and other provinces of the empire. As languages in which ignorant poets wrote were not sufficiently improved to endure treating according to the rules of art, nor even admitted the attempt, they fancied there would be some ornament in terminating with the same sound the two consecutive or relative parts of a discourse, that were to be of equal extent. This identity of final sounds repeated at the end of a number of syllables formed a kind of grace, and seemed to express something of cadence in verse. Thus was it in all verisimilitude that rhyme first arose, and was established in Europe.

Here we have a fair picture of rhyme offered to us with the history of its rise and progress, the legitimate offspring of barbarism and necessity, nursed by ignorance.

Nature is the supreme model of imitation in every art and science. When we view her in all her operations, we find her invariably simple and uniform. She never appears in fantastic ornament, never decorated with unseemly embellishments; her air and attitude are graceful, her mien sober, grave, and venerable; her language, easy, familiar, unaffected; her works distinguished by harmony and proportion, and she never exhibits those extravagant images which characterize some productions of art. Do we cast our eyes over these objects which constitute the theatre of nature, we find in every one an inimitable order and symmetry. The firmament displays admirable instances of grandeur and magnificence commensurate to its utility. The earth is decorated with a boundless variety of landscapes, and such a simplicity as gratifies the spectator, yet of myriads of repetitions never creates satiety. We rise from a view of nature with satisfaction, and we return to it with delight and instruction. Hence we may infer that the noblest model of imitation in every art and science, is Nature.

Would the historian follow this simple track, which he is by nature directed to pursue, his narrative would be pursued with more pleasure and advantage. But some have perplexed their narrative by embarrassing digressions and protracted periods, like Guicciardini, florid descriptions and a formal pedantic style—not confining themselves to an easy, familiar representation of facts in due order, they confound the imagination of their readers by an idle exhibition of rhetorical ornaments. Would the poet follow this infallible guide, his works would not sink into oblivion with the trivial and insignificant productions of the day, but would remain as standards of taste and



elegance to succeeding ages. Homer, the simplest writer of antiquity, has been admired by every judicious critic and reader for near three thousand years. And why? Because his descriptions and characters are natural. Pope says nature and Homer are the same; and that nature spoke through the voice of Shakspeare, where he is not bombastical, as the coarse spirit of the age constrained him occasionally to be—sometimes deserving the best reception, and sometimes the worst. “*Aliquando bonus dormitat Homerus*,” may also frequently be predicated of Shakspeare. The moderns, save him of Avon, and Milton, have never approached this admirable Greek, because they have not described the great events they selected for their subjects with the same majestic simplicity. They have embellished their productions by extravagant descriptions, incredible prodigies, characters that never existed, in language composed of turgid expressions, an endless variety of inconsistent epithets and discordant metaphors. Such images have no uniform appearance, no natural features, but are monsters, “*maculosa vellera*,” decorated with all the colours of Iris. Consider then, that the reader of taste is nauseated with such profusion of fantastic portraits. Compare even the Jerusalem of Tasso (“*Oh victor unsurpassed in modern song*,” as says Lord Byron), the lively poem of the *Henriade*, and the most elaborate compositions of the English poets who have attempted the epic poem, save Milton, with the works of Homer and Virgil, and while you are dazzled with the false brilliant—le *clinquant* de Tasse—you will admire the grave simplicity of the bards of Greece and Rome. Did the dramatic writer follow nature, never would he introduce his speakers declaiming in a wild, inflated style—avec les mots ampoulés. We should think it *outré* and prodigiously unnatural were one in deep affliction to express the anguish of his mind in measured periods, florid similes, and splendid metaphors, and we can

see no reason that these things should be allowed in scenes of tragic distress. The rhyme at the end of every act, which was usually introduced by the best poets of the last age, has been justly exploded. On a similar account, tragedy in rhyme has been reprobated as affected and grotesque. Should the speaker on the stage consider with attention the character he represents and the passions he attempts to express, he would not "outstep the modesty of nature." He would not vociferate in scenes where the pathos is delineated; he would not rant in the depths of sorrow, not declaim in a soliloquy, where the hero in a tragedy is supposed to be in a contemplative attitude. Nothing can shock a judicious audience more than to hear an actor that represents the grave Cato, speaking his celebrated soliloquy with Plato on the immortality of the soul before him, in a loud, fantastic tone, pointing at the heavens, when he says, "The stars shall fade away, the sun himself grow dim with age, and nature sink in years."

Shakspere, introducing Henry VI. thus addressing Cardinal Beaufort in his expiring moments, "Lord Cardinal, if thou thinkest on Heaven's bliss—Hold up thy hand, make signal of that hope!" Did an actor repeat this pathetic address with the least degree of negligence or rapidity, we should be shocked at his absurdity. Nature teaches that he ought to address the dying man in a calm, sympathetic tone, and that he ought to wait some time before he starts back with concern and affliction, and pronounces these words—"He dies—and makes no sign."

Action is the language of the body and should correspond to the idea passing in the mind of the speaker in the forum or the histrionic performer on the stage. Cicero in his rhapsody about the effect of oratory thought no art comparable to it, an art of equal power with music itself, which could "take the prisoned soul and lap it in Elysium."

It should be predicated of orators and of poets what

Swift applies to *fortunate* married women, they should have a quick conception and an easy delivery.

Would the senator condescend to follow the dictates of nature, we should not see so many orators assume a formal aspect, as "I am Sir Orator, when I do speak, let no dog bark," then attempt a vociferous tone, saw and swing their arms, like a peasant brandishing a flail. Should the preacher in his sermons observe the rules of propriety and decorum prescribed by nature, he would not appear so affected, nor address his audience like a fanatical declaimer with a rueful visage, a bellowing voice, a canting tone, or puritanical formality. The air of levity and the aspect of gloom are equally absurd and mistimed. The Christian orator ought to be meek and inviting, shewing humility and simplicity, the *first* of Christian virtues, in his manner and address, eschewing violence and commination as inimical to spiritual allurements, and rather by winning words to conquer willing hearts, and make persuasion do the work of fear.

Originally about nine-tenths of our words were considered to be Saxon, but now they are not more than one-fifth; the Saxon is almost as inflected as the learned tongues, and it has imparted this property to its daughter the German. But the English has escaped this misfortune, and we scarcely inflect at all. The Gothic set the example and that probably is derived from the Sanscrit, (see page 295) and we have mangled our words, or lengthened them, as we thought necessity required—according to the manner that the owl fattened the mice, after she bit off their legs to prevent their running away; and if ours be the same reason for the maiming of words it will certainly answer the end, for sure we may be no other nation will borrow them.

An instance or two will elucidate the subject, and shew the effects of such practices. The third person of the first form of the verb "*to move*," was formerly written *moveth*,

and so of all the rest, but seeing these could not be used as rhymes in heroic verse, they were reduced to one syllable and the terminable altered to moves, proves, &c., and this rule became general. In the increase of the verbs to drudge, grudge, judge, &c. it was formerly written drudged, grud-ged, jud-ged—as two syllables, but for the same reason they were reduced to one, drudg'd, grudg'd. In the former of these instances are seen the mutations to which I advert. Writers have not been content to admit into the number of good rhymes all words the final syllables of which strike the ear with a similarity of sound, but all those that appear to the eye constructed in the same manner, though their sounds are very different when repeated. For instance, the words, doves, proves, and groves, appear similar to the eye, the vowels and last consonants being the same, they look as if their sounds should be exactly alike, and would certainly so be read by one unacquainted with the peculiarities of our tongue. And yet these three words, that are admitted to be good rhymes, have very different sounds to the ear, though custom has rendered this familiar to us, still the absurdity of the practice will be immediately visible by writing the words as they are pronounced—*luves*, *prooves*, *groves*, by which we see that it is only in the last word the letter *o* has its own sound. In the first it has the sound of *u*, and in the second of double *oo*, and consequently these words can no more rhyme to one another than those composed of different vowels. Nor can a more unsound rule be conceived than that which makes the eye the arbiter of sound. But, poets were right, in order to lessen their own labour, to obtain as great a latitude as possible for their favourite rhyme, and as they were in undoubted possession of all words of similar sounds in speech, they might with equal propriety lay claim to all words spelled on paper as if they were sounded alike, although they appeared very different

when uttered. As this practice is universal even among our best rhymers, we have no occasion to say how much it must perplex and mislead those who would assist themselves in acquiring a knowledge of our tongue by reading the poets, not to mention the many deviations from the right sound that may be shewn in the best of them, on account of the temptation of our consonants to one vowel. And this custom, according to Dr. Swift, of joining the most obdurate consonants, without one intervening vowel, has formed harsh and jarring sounds that none but an uncritical ear could endure. In the former, by changing the old termination *eth*—as *proveth* into *proves*, the use of that sibilation has been greatly multiplied. This is more immediately obvious in all verbs that originally contain one or more *s*—as, *resigns* for *resigneth*, *wishes* for *wisheth*, *possesses* for *possesseth*. Nor are these the only ill effects of rhyme; pronunciation has also been rendered uncertain by it, for though at first view it might rather seem a guide to that, as it certainly would be were it invariably used with scrupulous attention, yet by the latitude which poets have allowed themselves in order to render the taste of rhyme more easy, it serves rather to perplex than to assist in their inquiries.

Rhyme originated with the monks, who had already deformed the Latin tongue with the tinkling of words, and transferred it from their Latin poems into the modern languages, and, considering it a beauty, substituted it instead of inversion and metrical feet. The English tongue, however, is most rich in rhyme, though we have suffered many rhyming words to become obsolete; yet Lord Byron has, in *Childe Harold*, restored the currency of several sterling old English terms and consonance of verses. The Spenserian stanza glows with rhyming beauty; but it was reserved for the sweet-mouthed Pope, who “lispd in numbers, for the numbers came,” like his poetical pre-



cursor Ovid, who remarks “*Et quod tentabam scribere versus erat,*” to carry rhyme to the highest state of which it is susceptible, shewing how harmony in language is the result of a happy combination of measure and melody.

#### ON THE COMPUTATION OF TIME.

The error relative to the end of centuries, like that of 1800, originated in the want of information in those unacquainted with the mode of calculation used by the Romans of old. For instance, the Romans, in their computation of time used the ordinal where we use the cardinal number—*tertio quoque anno* is expressed in English, every *three* years, and in French, *tous les trois ans*. Hence it is evident that the moment we date 1800 or 1900, the century will have expired. When we date a number it is gone, as twelve at night is twelve hours struck and passed away. So of 1800 years.

To ascertain the expiration of any century of the Christian era, it will be requisite to determine the precise time in which Christ was crucified, and so retrace the year to his nativity. When the Consulates, by which were generally dated the years in the Roman empire, began to be confused, and were soon after extinct, Dionysius Exiguus, a Scythian by extraction, and a learned Abbot of Rome in the last year of the Emperor Justin, A.D. 527, published his cycle, in which he computed his years from the 1st of January following, representing the birth of Christ to have been on the 25th December. George Syncellus mentions one Panodorus, an Egyptian monk, in the reign of Arcadius, in the fifth age, who, in a Chronicle, had made use of this epocha, in which he was imitated by several Orientals. But Dionysius first introduced this epoch into the west, and before the termination of the eighth century its adoption was so general, that it had been denominated

the common Christian era, although Venerable Bede, the great luminary of this island in the eighth century, A.D. 731, both in his history and in his learned work "*De temporum ratione*," and some others, date their era one year before Dionysius, and from the incarnation of our Saviour or the annunciation of the Virgin Mary, styled 25th March.

This computation was continued in this country until the change of the style, which took place in 1752. Sel-den, in his work styled "*God made man*," writes to prove that the nativity of our Saviour took place on the 25th December.

Some chronologers, thinking they had discovered this era to be erroneous, and that the birth of Christ certainly preceded it, have gone into extremes, and by their opinions and perplexed dissertations have rendered the precise time of the first period of our holy religion more obscure and unsettled.

To avoid ambiguity and to throw a ray of light on this part of Sacred history, it will be necessary to premise observations, which may tend to serve as a clue to conduct us through this labyrinth.

The neglect of the deference due to the Evangelists, and of the Fathers who lived near those times, has been a source of errors, which their testimony removes, and which presents a system consistent with itself and the history of the Gospel.

By this rule it may be proved that Christ was crucified after he had completed his thirty-third year—that he was near thirty years of age when he was baptized, and that he had attained his twelfth year when he was taken up to Jerusalem to celebrate the Jewish passover.

Hence chronologers dated A.D. 12, Christ disputes with the Doctors—29, he was baptized by John; 33, on the third of April on a Friday when he was crucified. From

which it is evident that the Chronologers have dated *time* as completed—for Christ was in his thirteenth year when he was found

“Among the gravest Rabbies disputant,  
On points and questions fitting Moses’ chair.”—*Milton*.

He was in his thirtieth year when he was baptized, and when he was crucified he was thirty-three years complete.

From profane history Christ was born when Lentulus and Messala were Consuls, which year corresponds to that of the Julian year 43; to that of the reign of Augustus, 42. For Julius Cæsar was assassinated on the 15th of March in the year *two*, after he had introduced the Calendar called Julian, according to which every 4th year was to be a bissextile or leap year—now this year answers to the year of the Julian period 4711. Christ was therefore born in this year; the year preceding leap or bissextile year, and of the reign of Augustus 42. Now it appears from Petavius that Dionysius fixed his cycle in the year of the Julian period 4712, but that he dated his year *one* on the 1st January 4713, which was a year complete from the circumcision of our Saviour; whence it is inferred if Christ was born the year preceding leap year, and as this year is bissextile according to the Julian Calendar, that 1800 years must have elapsed since the birth, on the 25th December, 1799.

Dionysius dated *one* year, when one year was completed from the circumcision; hence the moment we date every succeeding year the time must be completed.

Therefore at the end of the last century, the moment we dated 1800 the eighteenth century was elapsed—we are now in the 19th century and not the 18th, although we write it eighteen. The same may be predicated of a lease for 99 years, which virtually is one *hundred* years, or a century complete.

It is marvellous that the knowledge and progress of that with which man has most to do, Time, which begins in eternity and ends in eternity, has been so imperfectly recorded in all ages.

Time was measured by the tides—the names are identical—as Whitsun-tide, noon-tide, etc.—being the Saxon word for time. In the North tide or tite is employed for anon, quick—tider is sooner.

Great discrepance exists in all computation of time, whether Pagan, Jewish or Christian eras be implied, as is seen in the date assigned to the flood. In accordance with the Vulgate this cataclysm is fixed by Abp. Usher at the year of the world 1656, and the date of the Saviour's birth is variously settled at 4004 and 4138. The computed difference between the Hebrew date of the deluge and that of the Vulgate is 586 years, but some calculations advance it to 1466 years. The curiosity of man and his tendency to predictions have suggested hypotheses which have greatly confused all chronology, but a better light begins to prevail, and some credible theory as to chronology may eventually be propounded and accepted. Induction is obtained from facts, and causes from effects. Deduction is the opposite, deriving facts from laws, and effects from causes. It was the same with physical sciences, until Lord Bacon refused all but inductive proofs and inference, and Sir Isaac Newton to that end said, "*Hypotheses non fingo*," and held to the law. The ages of the world have been divided into six, extending from the creation to the deluge in 1656, and so the sixth age reached from the Babylonish captivity to the nativity of Christ in 4000. The world was to last according to a Jewish prophecy some 6000 years, "*Ætate in sextâ, mutabit machina mundi*." The ancient tradition of the house of Elias, 2000 years without order; 2000 the Covenant; 2000 the Messiah; that as the instituted week consisted of six days and a

sabbath, so the duration of the imperfect state of the world or earth would be 6000 years, and then would come the perfect state of it, or its true sabbath.

Experience and Astronomy was the thread of Newton for his Chronology, and his system is precise and natural. It was not before a Council or Synod held A.D. 743, that Christians began to date from their Founder. Dionysius had imagined this epoch in his Solar cycle of 526 years, but it came not into use until it was employed by Bede, circa 743. So late as the time of St. Augustine, the father, there was no evidence to fix the year of the nativity or that of the ascension. The space between the baptism and the ascension of our Lord was a little more than two years. On this uncertainty reigns; and Origen, who flourished from A.D. 210 to 253, thought the ministerial period of our Saviour was only one year and four months, and then changed his belief, and adhered to the opinion of three years, while Eusebius computed it at some three and half years.

The age of our Saviour is very doubtful, for the Fathers founded on St. Luke, who said he "was about 30 years of age," the 15th of the reign of Tiberius. Hence the birth was 15 years before Augustus' death, which would be some 42 or 43 of his reign. St. Matthew asserts the Messiah was born before the death of Herod, which is fixed 4 B.C.

The day of the nativity was not actually selected for 300 years to serve for any fixed commemoration of the event, and then Julius, the Pontiff, appointed the 25th Dec. for the purpose, between the years of grace 337 and 352. Many believe the Paschal Lamb was slain 15th April, at 3 P. M., but some prefer the 18th March;—so much variation is concomitant with chronology, a subject beset with difficulties.

A work by the Rev. Samuel Jarvis, D.D., of the United States, America, has lately been published on these



moot points, and his inferences are that Christ entered Jerusalem on Palm Sunday, 21 March—was betrayed Wednesday, 24 March—celebrated the Passion and instituted the Sacrament, Thursday, 25 March, and was crucified Friday, 26 March—and arose Easter Sunday, 28 March, the year 4741 of the Julian period—in the 9th month of the 4th year of the modern Christian era—in the 19th year of the associated reign of Tiberius and the 15th of his sole reign, when Lucius Rubellius Geminus and Caius Rufus Geminus were Consuls.

Christ was born 25 Dec. 4707, in the 193rd Olympiad, 5th day of the 9th month 7471, 39 Julian Calendar, in the Consulate of D. Lælius Balbus and C. Antistius Vetus. In the year, says Orosius, that the temple of Janus was shut for the *third* time.

It would seem singular that the dates of the greatest events have been so imperfectly recorded, and that the sacred penmen had no more care as to accuracy in this particular than they had to give a description of the person of the Saviour, of whom the Prophet says, "There is no beauty that we should desire him,"—and who spake as never man spoke.

There never was any attempted description of the person of Christ, or any portrait of him—although some miracle-mongers in that era of *impudent* forgeries, styled *dark ages*, which lasted 1000 years, and well they deserve that title, (which some modern retroactive worthies would wish to revive on the principle of *reculer pour mieux sauter*)—uttered a portrait or coin or gem with the effigy of that divine person, and which the effrontery of some enthusiasts would urge on the enlightenment of these days to accept as *genuine*, said to be done in the days of Claudius Cæsar. This imposture is redolent of certain *unproved* doctrines since propagated as *true*, and partially held so to be, for death or persecution followed a *reasonable doubt*, and so the commandments of men took a place in theology,

and assumed the authority of the commandments of God. And this arose from ignorance, want of education, and especially want of *toleration*, the absence of which latter ingredient in human happiness and *natural right* is the main cause of wars, superstition and heresy: for were toleration accorded *universally*, away would go much of the tyranny of priests, who chiefly carry silly persons captive, and then *boast* of conversions. Persecuting all, some unconscionable sects demand *all* toleration and grant *none*, and then exclaim *they* are persecuted. Tyranny and superstition are the worst foes which afflict humanity, and have given rise to idolatry and hero-worship, to which there is a tendency even in the favoured land of England, and what is worse, it is encouraged in high places, as a means of government, but fortunately the conspiracy against mankind is neutralized, if not quite baffled by that common sense which the Giver of all good has granted to us *ex abundantia*, however abused. Toleration every where, and the Bible every where should be the cry and the imperious demand of all zealous of truth. England has proved the validity of these practices since the Reformation, when the beams of spiritual light shone on a nation which appears to be among Christians what the Jews were among Pagan nations—a favoured and a cherished people—*esto perpetua*.

But to resume the thread of this brief chronicle of time. The Pontifices maximi of Rome, whose business it was to note the efflux of time, had neglected their duty so completely, that the seasons fell into disorder. Julius Cæsar, the *omnis homo* of his age, or as our bard of Avon says, “the greatest man that ever lived in the tide of time,” consulted Sosigenes, the Alexandrian astronomer, and set time right again. The year of Confusion was 80 days more than our current year, or 445 days instead of 365, &c.; and the vernal equinox, which should have fallen on the 21st of March, fell on the preceding December. The cause of

“the times being out of joint,” was the precession of the equinoxes, which fact was then unknown;—since which time the periods of the changes of the position of the earth’s axis, which occasion this precession, have been duly investigated, and the calculations agree with astronomical observations. The action of the moon’s different attraction on the nearer and more distant parts of the earth concur to produce this phenomenon. In modern times various systems have been suggested to rectify time; among which stands pre-eminent that of Joseph Scaliger, a man of infinite literature, and on whom his contemporaries lavished extravagant encomiums, and who was styled the Father of Chronology. His scheme was entitled the Julian period of 7980 years, being the product of the solar cycle, which is 28 years, multiplied by the lunar cycle, which is 19 years, and the Roman indiction or 15 years: as,  $28 \times 19 = 532 \times 15 = 7980$ .

The Indiction was instituted by the Romans, or rather by Constantine the Great, and it is a cycle of tributes for 15 years, and by it accounts were kept after A.D. 312, when the Olympiad system, which was four Julian years, and which began B.C. 776, was finally superseded.

The Epact means excess of a common solar year above the lunar year, and is derived from ἐπάγω, to impel—the former is 365 days, and the lunar 354, hence the lunations get 11 days before the solar year—the cycle of the epacts or lunar cycle consists of 19 years.

The sun, which in the time of Hipparchus, B.C. 125, was in the 4th degree of Aries, is now in Pisces, having retrograded 30 degrees, and it requires some 2000 years and more to run through a zodiacal sign. He thought the equinox receded about a degree in 99 years; but it recedes 50 seconds yearly, and one degree in 72 years, says Newton. That year was called the great year by Astronomers and Mathematicians, when the sun, moon, and stars returned to the same place whence they set out, which con-

summation requires 25,800 years, the poles of the heavens having then revolved round the poles of the ecliptic.

The sun in its apparent motion makes a complete tour of the Zodiac in a period usually estimated at 25,868 years according to some, which is shortened to 21,000 by others, the precessional cycle.

The cause is not a change in the sun's position but only in that of the observer, from an altered inclination of the earth's axis. This is called the evagation of the earth's axis. The Pole itself varies its position slowly but decidedly from time to time.

Herschell says that the entrance front of the Great Pyramid, must in the year B.C. 2123 have looked towards  $\alpha$  Draconis instead of our present Polar star and Ursa Minor.

The monthly swayings of the earth's axis to and fro (very slight) are called nutation, and the annual balance of their aggregate result is called the precession of the equinox. The equinoxes arrive earlier every year, so that the seasons are earlier, and thus produce change of climate, and indeed all nature seems to alter, as there is a shifting of the beds of ocean, from the law which allows fluids more readily than solids to follow the slightest impulse of gravity, and from the congealing and liquefying of unequal quantities of water in the Arctic and Antarctic seas.

La Place has computed that since the time of Hipparchus, the year has become some few seconds shorter. In the year 1582, Pope Gregory XIII. caused the style to be altered where he had sway. Some 10 days were thrown out; but this was not adopted in England because the Pope had ordered it, an indication of jealousy and littleness; which change a philosophic nation should have embraced, had it originated with Mahomet, or the Dalai Lama, and to which error, the tardy Russians, regardless of astronomical truth and temporal propriety, still adhere. In England truth prevailed at length, and in 1752 we followed a multitude to do good, and threw out 12 days to bring us then equal

to the requirements of time, at which circumstance the superstition of the people was awakened, and they were wont to rebuke the ministry, and cry out, "Give us back our 12 days, you have shortened our lives."

The wits say it takes four *springs* to make a *leap* year.

There are 44 minutes gained in every leap year, and there are 25 leap years in a century; so that we must restore 1100 minutes or about a day every 400th year; that is by dropping the leap year which falls on the hundredth year for three consecutive hundred years; and still we are not correct, having taken too much, or advanced by 340 minutes. So we add one day more in 400 years, which leaves us still 80 minutes in excess, or the loss of about *one* day in 5000 years.

The Gregorian Calendar is founded on the simple data, that as every 4th year, according to the Julian system, one day was added, which is an excess of 44 minutes; so to bring time to an equality, every 400th year was to be reckoned a leap year, leaving the other 300 years common years.

Bissextile is so termed because the 6th day before the Calends of March was repeated; that is, the 24th of Feb. was not styled 25, but 24 was repeated. The defalcation of 1100 minutes in a century, is caused by an inaccurate annual calculation, for the hour is not 60 minutes, nor is the minute 60 seconds.

In the first edition of the Tractate, under the article of Letters representing numerals, the number 666 expressed by letters was referred to; and the passage from St. John's Revelation, chap. xiii. ver. 18, was cited—Let him that hath understanding count the number of the Beast, for it is the number of a MAN, and his number is 666.

As this fact and prediction are within the scope of time prospective, although this is not a controversial work, the author has again introduced the matter, with a view of



giving the detail rather than entering into dissertation. The statements are highly curious and interesting. Some thinking what relates to time in the mystic number 1260 years is to be solved by the sum of 666. I shall recapitulate here the summary of this question, connected with Time.

Now these letters used as numerals in value make up the names of several words which have been interpreted to mean the Roman Catholic Church or its representative. Among the many words found in the mystic number is that of Maometis, as well as Lateinos, Apostates, Romiith ; and it is very singular that the number 666 should coincide with these names or words, although in one instance only the *exact* requisition is answered in its being the name of a *man*—Maometis. It also makes the words Vicarius filii Dei, which words were seen by Robert Flemyng on an inner door of the Vatican, and to the comfort of Romanists by the slight addition of a letter the hateful name of Martin Luther is formed. The number is a sort of secrecy, as it is the same in all the places of units, tens and hundreds.

One of the Fathers of the Church, Irenæus, who died A.D. 202, and was the disciple of Polycarp, who was the disciple of St. John, first pointed out the words Lateinos and Romiith, which means *Romana sedes*. There are many mysterious *numbers* in the Bible. The grand apocalyptic number is 1260, 42 months, and time, times and a half—which are synchronical and must be interpreted prophetically. Years are understood by days, and Scripture puts less for greater numbers and definite for indefinite times. Our Saviour calls days years, as the third day I shall be perfected. Now the prophecy of Daniel, 70 weeks or 490 days, dates from the edict of Artaxerxes in his 20th year to the time of the passion, which was exactly 490 prophetic years, not Julian years.

Again the number 12 is a mysterious one—12 apostles,

12 tribes, twice 12 or 24 elders.  $12 \times 12 = 144$  the square root of 12; and if we add the word *thousands* it is the mystical number of Christ's kingdom.

Again the number 7 is mystical, and from it, as from 666, fanciful conclusions have been deduced. 7 stars, 7 churches, 7 persecutions, 7 candlesticks, sabbatical year  $7 \times 7 = 49$ .

Babylon the great or the apocalyptic Beast with seven heads and ten horns is the Roman empire, which is said to have been governed by a woman, the Lady of Babylon or ecclesiastical government or apostate church. Charlemagne first granted temporal power to the Popes by the gift of the Duchy of Benevento. His grandson Prince Hugo married Elizabeth of Gonzaga, Princess of Lombardy. The so-called patrimony of St. Peter, extending from Ferrara to Naples, from Ancona to Civit  Vecchia, was the donation of the Countess Matilda de Gonzaga, Princess of Mantua, Duchess of Tuscany, Spoleto, &c. She also gave the second crown to the Popes, and she lived at the palace of Canossa, in the Neapolitan territory. This donation dated 1102 is said to be preserved in the Vatican.

The donation of Constantine to St. Sylvester is the only apparent plea that can be adduced for the possession of Rome itself and the misnamed Patrimony of St. Peter. All the rest of the church property was acquired by conquest or usurpation. The Romagna was wrested from its owner by Pope Alexander IV., to form into a principality for his *natural* son C sar Borgia. Even Avignon and the Venaissin were extorted by the Popes from Queen Joanna of Naples in the 14th century, while a minor, for 80,000 crowns, which were never paid.

But the apocryphal donation of Constantine and the false decretals of Isidore have both been pronounced, even by Bossuet, as "damnable impositions," and it is not unlikely that the Church of Rome may have to disgorge its usurpa-

tions in retributive justice as the monasteries and conventual houses in England did surrender theirs under our Henry VIII., which quenched the power of the Pope.

The Papists assert that what the Pope holds is derived from St. Peter *himself*, but Irenæus who favoured us with the interpretation of the words before cited never assigns this chair to St. Peter. Hence it seems a very gratuitous assumption to say that St. Peter *ever was* in the city of Rome, and it was only conceived when they required this name to advance their authority or fortify pretensions, all which was subsequent to the removal of the seat of government from Rome to Byzantium, which transference of power enabled the then *mere Bishop* of Rome to glide into the vacant throne, and also to arrogate to himself the attributes of a sovereign and to exercise regalian rights, despite the solemn declaration of the Saviour himself, "My kingdom is *not* of this world."

If we take Scripture for our guide it never was intended there should be *one specific head*, all things were originally in common, Christ alone being the Spiritual Head, no visible head being required. The Church can never fail—but by that word is by no means implied the Roman *Catholic sect* of Christians, or any other sect. Temporalities and spiritualities are distinct properties, and we trust that what Protestants have endeavoured to do for real Christianity may be effected by the Italians themselves, and that Popery may be melted away in Protestantism or *proved religion*, without endeavouring again to return to the devices of the middle ages, and the captivating hope of keeping the Laity in servitude by means of ignorance, and its inseparable attendant, Superstition.

It is no novelty to doubt the allegation of St. Peter ever being at Rome. In the 14th century it was denied, nor is there any proof at all that he was martyred *there*. Clemens Bp. of Rome cites Peter and Paul as righteous

pillars of the Church who suffered for the faith. But there is not *one* word of the *locality*, which had been easy to state and had been universally known had it been the capital of the world. In the apostolic times the succession of bishops was of no importance, neither have the primitive Christians told us exactly who was the first bishop: and we hear of no bishop until long after the death of St. Paul, who was "not a whit behind the very *chiefest* apostles." (2 Cor. xi. 5.) while the fact of his rebuking St. Peter, "whom he withstood to the face, because he was to be *blamed*," implies equality in rank and office without dispute.

The apostolic constitutions make Linus *first* Bishop of Rome, and all the apostolic sees were equal, and at the time too when the whole management of Christian affairs were on St. Paul's shoulders there is not a word mentioned about St. Peter, which leads us to infer that there was *then* no recognised primacy.

Irenæus, who died 202 A.D. makes Linus the *first* Pope, and he also names St. Paul *before* St. Peter, which embarrasses Romanists, and exhibits the nudity of their imaginary pretensions.

Origen in 250 A.D. says, he (Peter) came ἐν τέλει at the close of his life to Rome, but he adduces *no* proof.

Eusebius, the father of ecclesiastical history, and who wrote A.D. 300, being cotemporary with Constantine the Great, admits that it was a *tradition* only that St. Peter was first Bishop of Rome. He quotes one Caius who lived A.D. 219, and Dionysius, bishop of Corinth, from a letter written some A.D. 177 to Soter bishop of Rome. He says one Papias, a cotemporary of the Apostles, states he was informed by John the Presbyter that Mark the secretary of St. Peter wrote all he heard about the latter, and that he came to Rome between A.D. 41 and 51, and upset Simon the Magician. Surely this is merely hearsay or confused tradition, and not to be accepted like *truth*, so easy to be

proved if a fact. St. Ignatius merely alludes to Peter and Paul as teachers, but never hints they were both at Rome *bodily*. St. John's writings close the Apostolic age, in which there is not a *single* word expressed that St. Peter was *present* in Rome. All the inference is from tradition, yet this was enough, and the axiom *facile credimus quod volumus* came into play, and credulity was satisfied.

Now tradition is a word much abused and is received in various senses, but it was never intended so to be stretched as to match and master the Bible, or Christians may be deceived with an *appearance* only—"decipimur specie recti." Tradition may augment or diminish in the course of ages, hence a reasonable doubt may be raised as to its particular significance, but the Bible is

Broad and general as the casing air,  
Whole as the marble, founded as the Rock.

It is immutable and knows no variableness or *shadow of turning*. Rumours slid into tradition and it became history, for that reason the Book was published to evince the fact that Christianity is a historical religion with supernatural attestations. Away then with *blind* tradition, whether it be to confirm a dogma or consolidate a Pope. All indispensable tradition *must be* involved in the Book.

Had any *unexceptionable* evidence been extant that St. Peter was ever at Rome it had been *proudly* paraded before the Christian world for centuries. But no such testimony can be found "*nihil simile aut secundum*," save in the feigned acts or revelations of St. Paul, which Gelasius, bishop of Cesarea, who lived in the 4th century, ingenuously condemned for apocryphal. These vain traditions seem necessary to bolster up the infirmities of a Church, and so a crowd of forgeries was edited, and with them the pseudo-Ignatian epistles were concocted, a conspiracy to transfer the Church and God's inheritance to *one* man. Hence an exclusive



Bishop was elected (Papa or pater patrum) and a corporate body soon followed.

Be it noted that there is not a word in the sacred Roll to warrant these conclusions; or in the Acts of the Apostles, where undoubtedly it had been mentioned, had St. Peter *bodily* been in Rome, or ever enjoyed the *primacy* of the apostles.

Not a hint in St. Paul's various epistles, citing by name all who were of note *then* in Rome; nor does St. Peter himself come to the rescue, unless the term Babylon, implies Rome, which assuredly would convey a bitter sarcasm to call the capital of the world Babylon, as much as if a Bishop of London, writing a *pastoral* letter, were to style our capital Babylon, from which place the elect offered gratulations. We see, then, how dubious is this designation; and that St. Peter ever inhabited Rome, or was its bishop, is as *remote* from proof, as that the ecclesiastical lands in the tenure of the Popes were the gift of Constantine the Great, or Charlemagne, which is still believed by those who quiet their minds "with the delusive opiate of *hasty* persuasion."

It is in accordance with verisimilitude that the Babylon of St. Peter was the town adjacent to Alexandria in Egypt, and not Rome, and that this holy apostle lived near *his son* Mark, who was himself Bishop of Alexandria, and sent greetings in the letter, which seems a reasonable solution of the word and locality of Babylon. This was appended to the Catholic epistles of St. Peter in the salutations.

To investigate further this "vexata quæstio," we do not find a single early Father of the Church who asserts St. Peter's primacy or residence in Rome to be an established fact; and in modern times, the writings of Marsilius of Padua disproved it, and as both Salmasius and Scaliger, "duo fulmina belli," argued and wrote after sifting the evidence that St. Peter *never* was there, it may be conceded that there is no proved foundation for this accommodating *tradi-*

*tion*. Should the pretended seat of St. Peter be styled that of St. Paul it would be more in accordance with genuine history. St. Paul founded the *first* Christian Church in Rome, not St. Peter, "for he would not build on another man's foundation," and the oldest Church in Rome was dedicated to the former saint, who was the Apostle of the Gentiles, as contradistinguished from St. Peter, who was the Apostle of the circumcision. These investigations impeach not the cause, as all the apostles had the same commission with *parity* of honour and power. It is of no consequence to Christianity about St. Peter's advent to Rome, or his martyrdom there, which no historian has proved. But if so much *stress* has been placed on the *bodily presence* of St. Peter in Rome, and that a Church partially relies for its *credit* on that allegation, it is not hypercritical to require better and fuller evidence, or any unreasonable incredulity to doubt it, if adequate testimony is not adduced. —Great facts exact great proofs—and these remarks impugn no dogma of any Church, but merely the assertion that St. Peter was ever in Rome, and was *there* crucified—that he suffered elsewhere is certain, because he was to suffer according to the Scriptures.

Not Vatican doctrine or allegations alone should obtain, but facts of even minor importance, for truth's sake, should be stated. There is no secret in the moral or natural world, or deed sacred from the investigations of men; even conjecture can never be too free, if it be proved to be just. So, let us say, without fear of animadversion, in the search after truth, essential or contingent—

"Seize upon truth where'er 'tis found ;  
 Amid your friends, amid your foes,  
 In Christian or in Pagan ground,  
 That flower's divine where'er it grows."

*Dr. Watts.*

## ON LONGEVITY.

As there has been much controversy relative to time, so has there been much question with respect to the ages of men. It has been thought to credit the relation of the long lives of the Patriarchs that one of our years was equivalent to 10 of theirs. So that a person said to live 800 years, in reality attained no more than 80. But the length of the year, according to Moses' computation and the old Hebrews, (for the Septuagint is held to have multiplied the patriarchal years) there is no doubt but that from the time of Noah it consisted of 12 months of 31 days, the proof of which appears in the particular account of the days of that year wherein the deluge happened, as given by Moses. So when Moses says the ages were so many, it must be credited, because he must have meant years of 12 months. All nature is marvellous, and this long lasting in mortals is only another natural miracle.—Since which period, the necessity subsiding, nature has observed a certain gradation in reducing the life of man to a level with our times. Homer recognized the difference in the men of his day, and those anterior to him, and averred there then was inequality in strength and longevity; and it was not till Solon's time that the term of life was threescore years and ten. Moses lived 120 years, and Solomon only 70; and though there be exceptions, in Jenkins reaching 169, and old Parr that of 152, the common limit is 70 years, *Οἱοι νῦν ἑρότοι εἶσι.*—*Homer.*

The space allotted to man for his sublunary existence is now threescore years and ten—or some 30 years to each generation, about 3 generations to 100 years. As the Patriarch Methuselah attained 969 years, he lived more

than 32 generations, or nearly a thousand years. So that in 1656, the antediluvian populousness must have been excessive, for in warm climates fecundity is great, and early marriages the law; and women of course had corresponding physical properties with men, hence they continued to increase and multiply for some three centuries at least.

Longevity began to abate in the time of the patriarch Abraham, who was only 175 years old at his decease. He was then in extreme age, a short period as compared with his antecessors, whether in direct or collateral degree in their several divergent branches. His son Isaac was born to him when he had touched a century, and "both his parents were old and well stricken in years," his wife Sarah being just ten years his junior, to whom also the promise was passed that she should be a *Mother of Nations*.

Now the Patriarch and his wife were astonished at the promise and the prospect of offspring, (for she had not borne children hitherto), which proves the fact of their feeling that senility had overtaken them. Had this not been so Sarah might have expected or lived in hope of issue until she had reached 200 years more, if, *ceteris paribus*, the reasonable surmise be true that women were on a physical parity with men, as in these our days, who, as Lord Bacon observes, are in reality the ancients.

Holy Writ has not declared the age of any female whatever at her decease, except Sarah who reached 127 years, (Gen. xxiii. 1)—nor is it probable that any woman outlived the longest lived man. Man evidently has the superiority, for what woman was ever so old as Methuselah, so strong as Samson, or so wise as Solomon? Woman was a second and subordinate creation, an *emanation* or development from the first of men, Adam, who was the son of God—which establishes man's divine descent.

Some compensation, however, is accorded to Woman, who may be allowed generally to excel her fellow Man in

virtue, as appear in the many instances of devotion, purity and love embalmed in Holy Writ, down to the time of that incomparable exemplar of her sex, "Bless'd Mary, second Eve."

The Jews are more numerous now than in Solomon's days (4,500,000); at first they were only a family of 70 persons, which produced in 215 years some two millions, and population increased till they were carried away captive, and many tribes never returned from Chaldæa. The Assyrians sent colonies to re-people Samaria. The Hindoos were a nation of philosophers. Gentoo means animal in the abstract. Budha is said to have died 600 B. C., and an entire third of the globe, whose population is 1000 millions, is Buddhist.

Perhaps the most long-lived family of modern record is that of Parr. Nature always balances excess of age in 3 or 4 descents, so that the sum of each shall not exceed the prescribed limit of 70 years. We have authenticated proof of the longevity of Parr, who died in 1635, at the prodigious age of 152, yet Henry Jenkins surpassed him by 17 years, and died 1670, but little is known of his family, or to support the allegation relative to his great age. The son of Parr died aged 113; his grandson at the age of 109, and his son again, one Robert Parr, died in 1757, at the advanced age of 124; all these dates have been verified. The common progenitor of this patriarchal race was a husbandman of Winnington in Salop, temp. Henry VII. It is probable that all families in turn enjoy the various gifts of ability, longevity, strength, and beauty—may we add virtue?

Some incredible instances of longevity are recorded in Sir John Sinclair's code of health, which exact uncommon testimony in confirmation, in the ratio of their improbability.

The Greeks gave some 35 to 40 years for a reign, but



experience has shewn that 18 to 20 would suffice in modern times. A consecutive series of 30 kings of France lived 1427 years, which is  $47\frac{1}{2}$  years for each potentate.

A calculation was made that 30 literary men lived 1919 years, which is 64 years a piece.

In the antique list of Athenian kings there is not a single case of a minority, and only two cases in the entire list of Spartan sovereigns.

Life assurance has become so necessary that actuaries of the present day have discovered to a nicety the probable duration of life under all its phases; and as tables of assurance are in process of alteration and amendment, so in the next century improvements may be made of which we have imperfect anticipations: and as the necessity of assuring lives strengthens, so the effect of accurate data, increased premiums, and novel policies for all conditions and contingencies, and diminished requirements may enhance the character and comforts of our social state, while we hover on the narrow isthmus between time and eternity.

In the 16th century the average of literary life was 64 years, at which it appears to remain stationary. The general lives of the aristocracy are computed at 67 years, which is partly owing to good diet and immediate attentions, medical and personal, in case of need, joined to the *otium cum dignitate*, which is their portion in a cold and crooked world of sorrow and inequality. The gentry average some 70 years, and the learned professions, as contradistinguished from mere literary existence and those who have wooed what has *facetiously* been termed the three *black* Graces, Law, Physic, and Divinity, attain some 68 to 70 years. The dangerous lives of military and naval officers is on a lower grade, but very little.

Fine arts seem rather less, something between 60 and 70; and trade obnoxious to strain of mind and body, with *carking care*, is slightly below the age of man.

Marriage, as it is more natural, so it is more favourable to longevity, being some 67 years, which presents a premium as contrasted with unmarried life ; the latter is reduced by a year or two only. I remember the age of no woman being recorded in Holy Writ, save Sarah, and very few among them in Pagan chronicles. Pliny the elder has a brief chapter on the duration of existence, and he cites Hesiod, as first inviting attention to the subject ; but he concludes that his statements of longevity are fabulous. Subsequently Anacreon is made to assert that a king of the Tartessians reached 150 years ; another of Cyprus 160, and a worthy styled Egimidius rose to 200 long years. Theopompus avers that Epimenides of Gnossus lived 157 years ; and one *ancient* reached 300 ; and another, a certain Dando, 500 years, *incredibile dictu*.

Xenophon asserts a certain king of the Tyrians lived 600, and his son drifted on to 800 years ! But these suppositions were too much for Pliny, who shrewdly puts the ages to the *score of myths* ; because, he adds, they knew not how to compute time, not making 365 days to each year, and calling seasons years, and adopting other chronological fallacies. It is very likely that as the history of the flood was transmitted, so there came with it traditions of longevity. The oldest instance of length of years cited by Pliny is 120, and modern statistics countenance the verisimilitude.

The share women have in this gift of nature is not pretermitted by Pliny, who however cites few examples in the gentler sex. He recapitulates seven cases :—Livia, wife of Rutilius, reached 97 ; the Lady Statilia, 99 ; Terentia, the once beloved wife of Cicero the orator (who said he would cause his name to transcend that of any of the Patrician families), despite her untowardness reached 103 ; Clodia, wife of Ofilius, was 115, and had given

birth to fifteen children, so that fecundity is no bar to longevity. He also quotes a case of strength, activity, and age, uniting in Luceia, who declaimed on the stage at 100. Another histrionic worthy enacted her parts most creditably at 104, having made her débüt 91 years prior to this appearance, and in such repute was she, that Pompey the Great, on dedicating his famous theatre at Rome, invited this time-honoured daughter of Thespis to give éclat to the inauguration. One Sammula also lived 110 years, and here the record of Pliny stops.

It seems that with the Romans there did exist some kind of registers to verify ages, and it is thought that *temp.* Vespasian, the taxing afforded an authentic means of ascertaining these facts; but it is presumable that accuracy was very remote from a practice, which to realize has cost moderns so much pains; for our parish registers date not earlier than some 1538, and as so many are lost and are so ill written, and have been so disregarded, that "*etiam periëre ruinæ*," what are left are often difficult of decyphering, though a very current calligraphy characterises many of these parchment annals of rich and poor, reinforcing the fact, "*omnes eodem cogimur*," by inevitable fate.

Subsequent to the Deluge ages were reduced to some 500 years, or nearly half the original gift to man. This span gradually decreased until 100 years was considered old, and thus "small by degrees and beautifully less," we declined to 70 or thereabouts, which seems the *juste milieu* for the world's population.

Modern times can boast its longevity, and though the allegation that a Negress who died 1780, attained 157 years, and the noted Countess of Desmond 140, and many others with similar blessings, yet sufficient corroborative evidence has not been adduced to justify our annexing

these extended instances of longevity to the Book of Truth. The longest life of man is short, but a good death and its antecedents render it immortal.

If our progenitors lived so long, we ought to live longer, should there be vitality in care, in skill, moral obligation and experience. The secret of longevity is in sustaining the vital functions in healthy action, with the least indispensable stimulus—all unnecessary waste of vital power is culpable improvidence, precipitating death and pain, death's harbinger. Contraries beget contraries, for it is known that bodily pain when excessive, terminates in pleasure. Martyrs who have writhed in fire, and have suffered the pitiless tortures of the rack, as applied in the *antichristian* Inquisition, have experienced reaction, so that a thrill of delight has succeeded to intolerable mental and physical anguish. Events prove that this remorseless Inquisition has existed in Rome, the *soi-disant* capital of Christianity and *mercy*, as well as in Naples, in 1860, and the letters of Lord Lanover, from Naples, have confirmed *all* that Mr. Gladstone averred some years ago, relative to the prisons, while revelations from the Roman States of Bologna, implicate the Papal authorities in similar cruelties.

It has been affirmed that female is of longer duration than male life. There seems no reason why this anomaly should exist, either socially or physically, and as men have generally the advantage of the tender sex in strength of mind and body, it may be a paradox, unless their general tranquillity and benevolence, which is the epitome of all virtue and religion, contribute to this end. British tables have a tendency to support this hypothesis. Women come to maturity and loveliness sooner, which seems a beneficent interposition to give them a full and early scope to display those fascinating graces and engaging *sweet* influences which nature has designed to counter-

balance the power and energy of the males, throughout the tide of time,

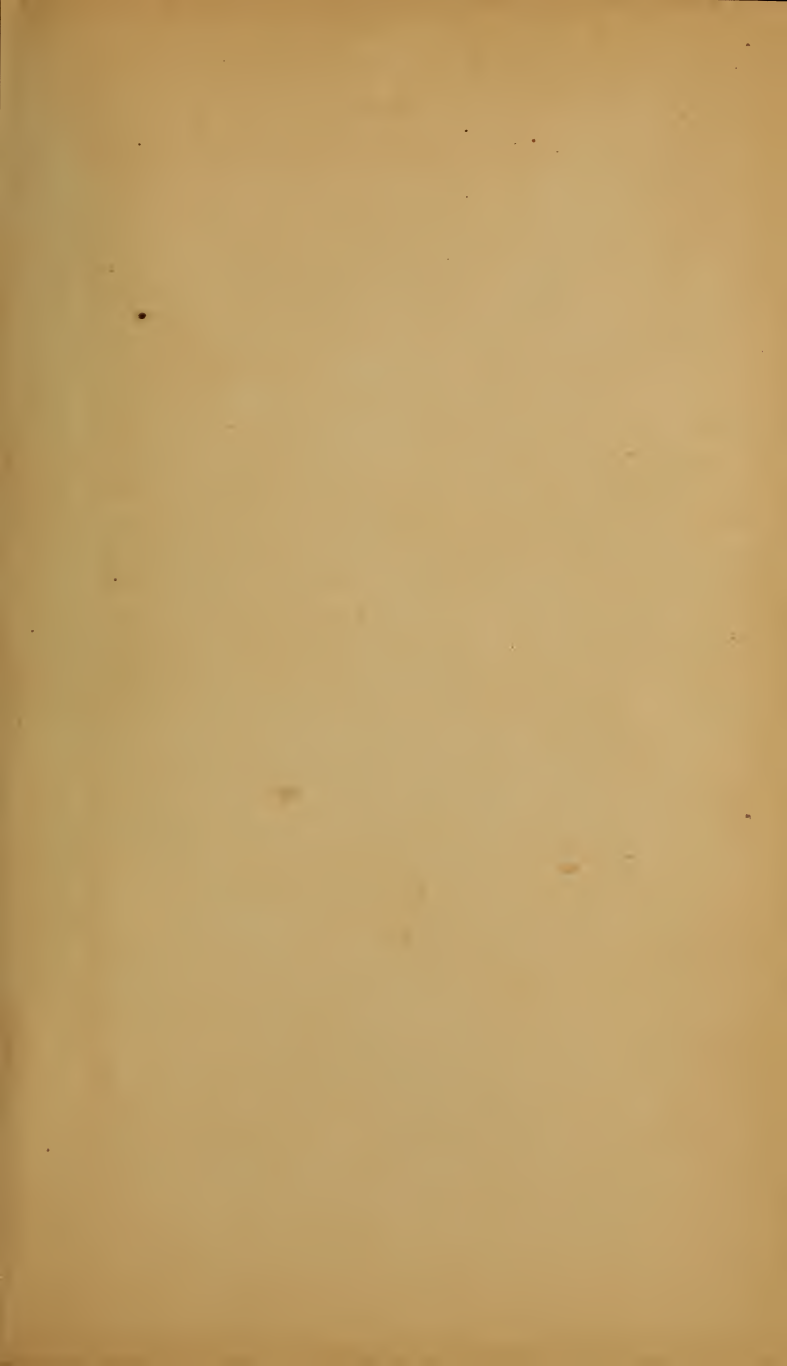
For time, tho' in eternity applied  
To motion, measures all things durable,  
By present, past and future.

*Milton.*

Sublunary creation is a system of antagonism and must cease—it is motion and perception. Life is development as well as creation. Dr. Kennedy remarks we are conscious of time by our senses, but *eternity* appeals to the inner thought or mind. It is given in the idea of a Being without beginning or end, which includes in its duration the infinite past and the infinite future. Time is a mode or condition by which the human mind perceives the flux of events, and is made up of a series of events. Eternity has no events. Time was given to man for repentance, and eternity for forgiveness—so Time and Eternity will reign together, when the last enemy shall be subdued—that, Being and the cause of existence—the “I AM,” may be all in all.

FINIS.









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